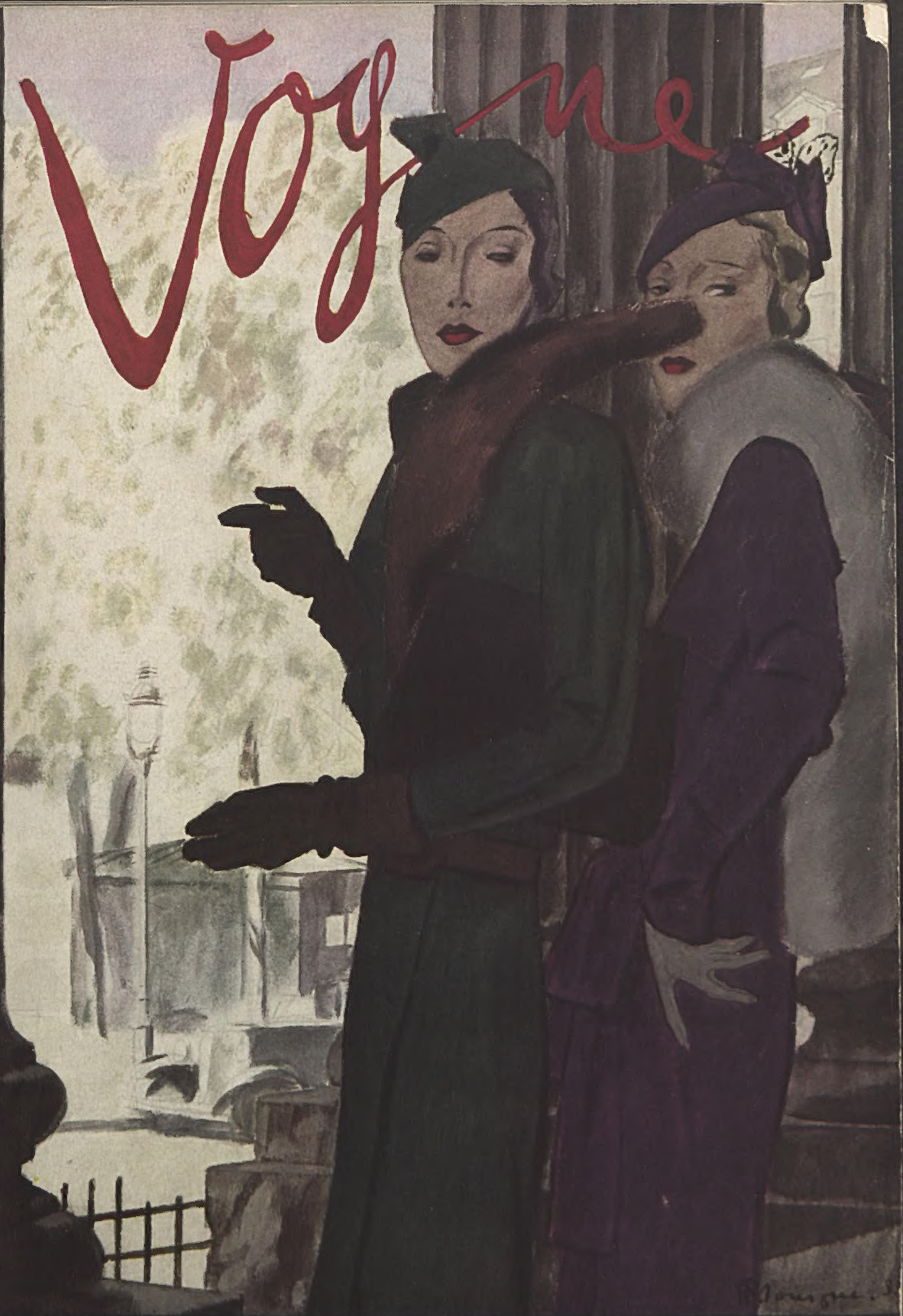


Vogue



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NOVEMBER 1, 1933
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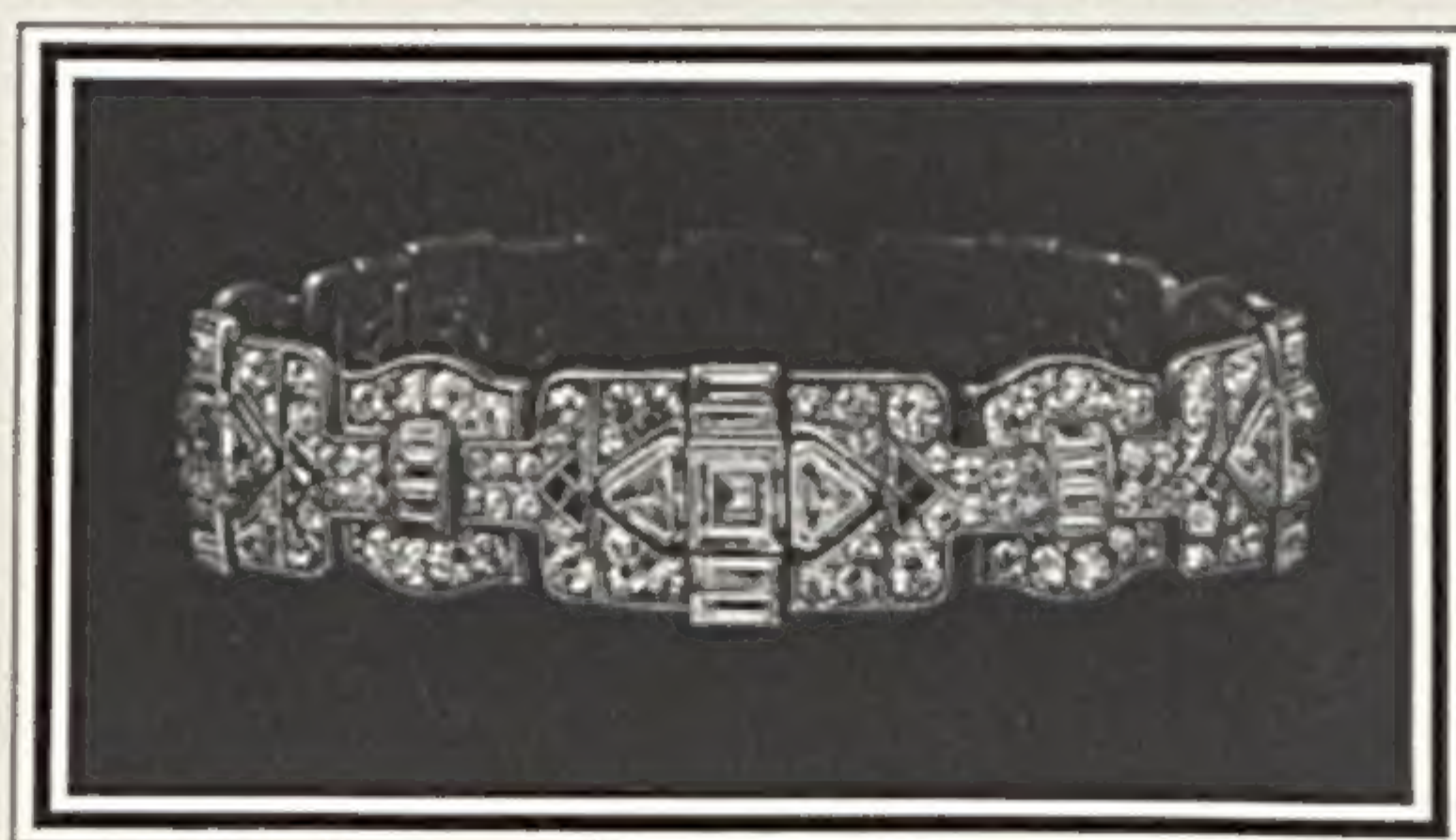


BUDWEISER is naturally the choice of those who live life at its best. Today, as in the past, it firmly holds its traditional reputation for being beer at its best. In each sip of BUDWEISER you'll detect the matchless flavor and elusive personality which set it brilliantly apart from less distinguished beers. Full strength and fully aged in the largest brewery in the world.

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*Diamond Jewelry
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AT B. ALTMAN & CO., NEW YORK

MARSHALL FIELD, CHICAGO

AND SMARTEST STORES

EVERYWHERE

Departing a bit from our tailored tradition, here is a charming dress for afternoon bridge or tea time. Of pure dye canton crepe, it is effectively trimmed with soutache braiding in self color and hand fagotting. The softer sleeve and higher neckline, in graceful scarf fashion, are interesting. In black, brown, zinnia, bronzeeen green. Sizes 14 to 44. \$35.00. (Canadian Price \$35.00)

That favorite of Fashion—the two-piece dress—is also one of our favorites. Especially this version, combining plain and striped wool Jonetta. The blouse, in casual coat manner, shows a single rever when worn open. But, when buttoned over, you have a smartly high neckline. In brown, black, wine, navy, green, zinnia. Sizes 14 to 44. \$29.50. (Canadian Price \$35.00)

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VOGUE
November 1st, 1933

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Vol. 82 No. 9
Whole No. 1471

ERMINE SHEATH FOR EVENING

by
Bergdorf Goodman



Arthur O'Neill

Folded closely about the figure, allowing only below-the-knee fulness to escape, this evening cape is in the height of the mode. Of snowy Russian ermine, beautifully worked in an original Bergdorf Goodman design . . . just one example from our unusually complete Winter Collection.

ON THE PLAZA • NEW YORK

**BERGDORF
GOODMAN**

FIFTH AVENUE AT 58TH STREET

We comply with the N. R. A.



A COAT BY PRINTZESS

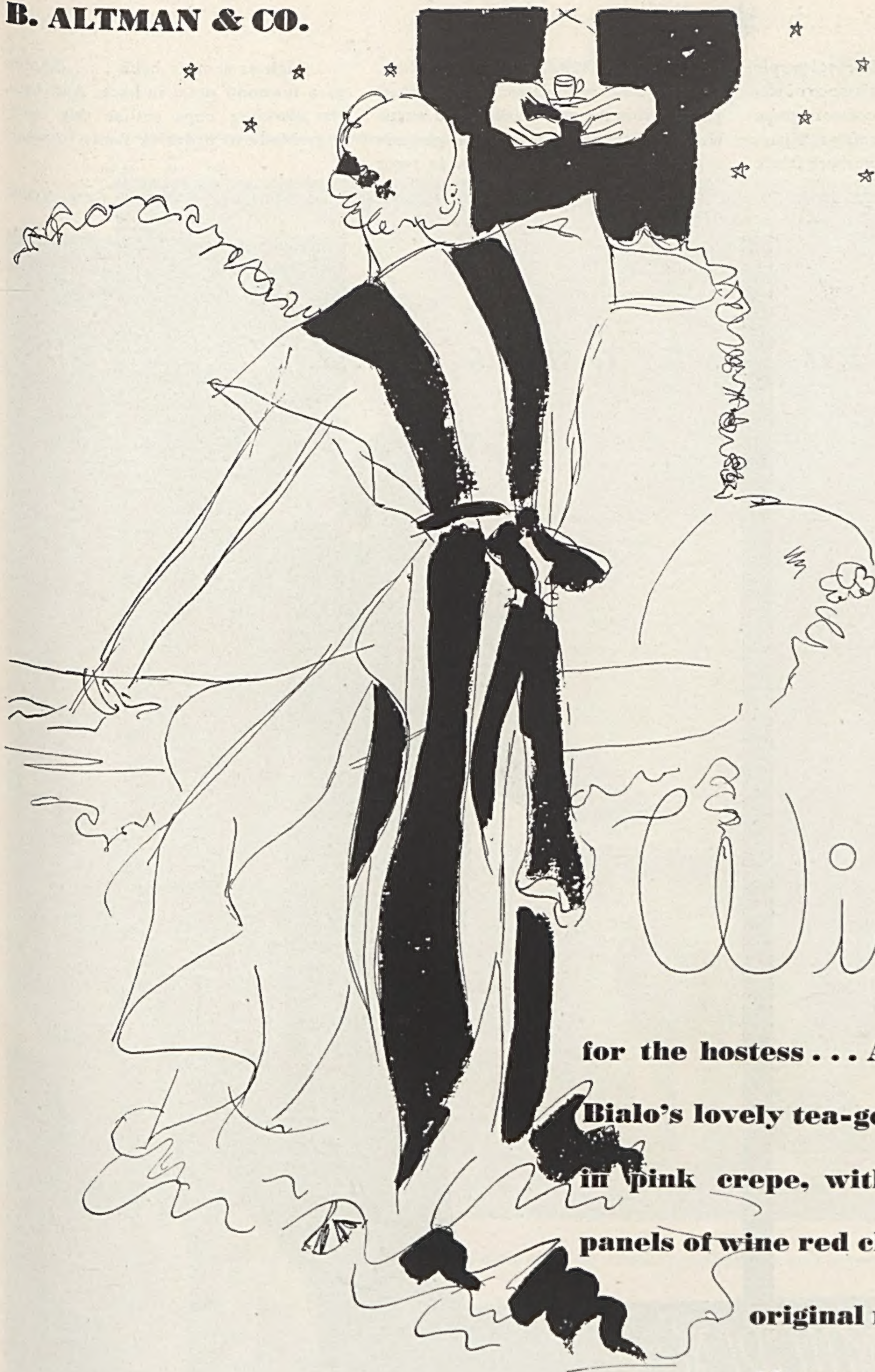
to satisfy your love of luxury—and your sense of economy too!

Today, a new coat comes under the heading of important investments. You want something Fashionable—but not 'faddy'. You want something reasonable without sacrificing quality. It is just for women like you that these Printzess Coats are made. ■ The new mode is shown at its wearable best in the new Printzess Styles. Perfect fit as well

as quality is a fetish with Printzess. That custom-made feel that comes from perfect sizing is yours in every Printzess Fashion. ■ Go to your favorite shop and ask for a Printzess model. One good store in every city features them. Watch for their announcement during "Famous Apparel Week." The Printz-Biederman Co., New York, Cleveland.

Printzess
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for the hostess . . . Altman presents

Bialo's lovely tea-gown "Les Ailes"

in pink crepe, with flowing back
panels of wine red chiffon.

original model **135.⁰⁰**

Altman copies **50.⁰⁰**

Negligees—Second Floor



THE return of ermine and the royal purple is another token of our renaissance of elegance. This Milgrim model comes in grape shade, in Trex . . . a rich, softly-resilient, mossy crepe. Trex is a Bloomsburg fabric

of SERACETA STRANDS OF FASHION. Observe how it folds in deep inverted pleats across the shoulderline, and wraps and ties above the tiny train. The gown is a miracle of molded simplicity in front

. . . high as a nun's habit . . . dipping to a diamond point in back. And here, six sparkling clips outline this opening. Made to order or ready to wear.

* * *

SERACETA STRANDS OF FASHION . . . A PRODUCT OF THE VISCOSE COMPANY, 200 MADISON AVENUE, NEW YORK

Seraceta strands of fashion



MILGRIM

SIX WEST FIFTY-SEVENTH STREET

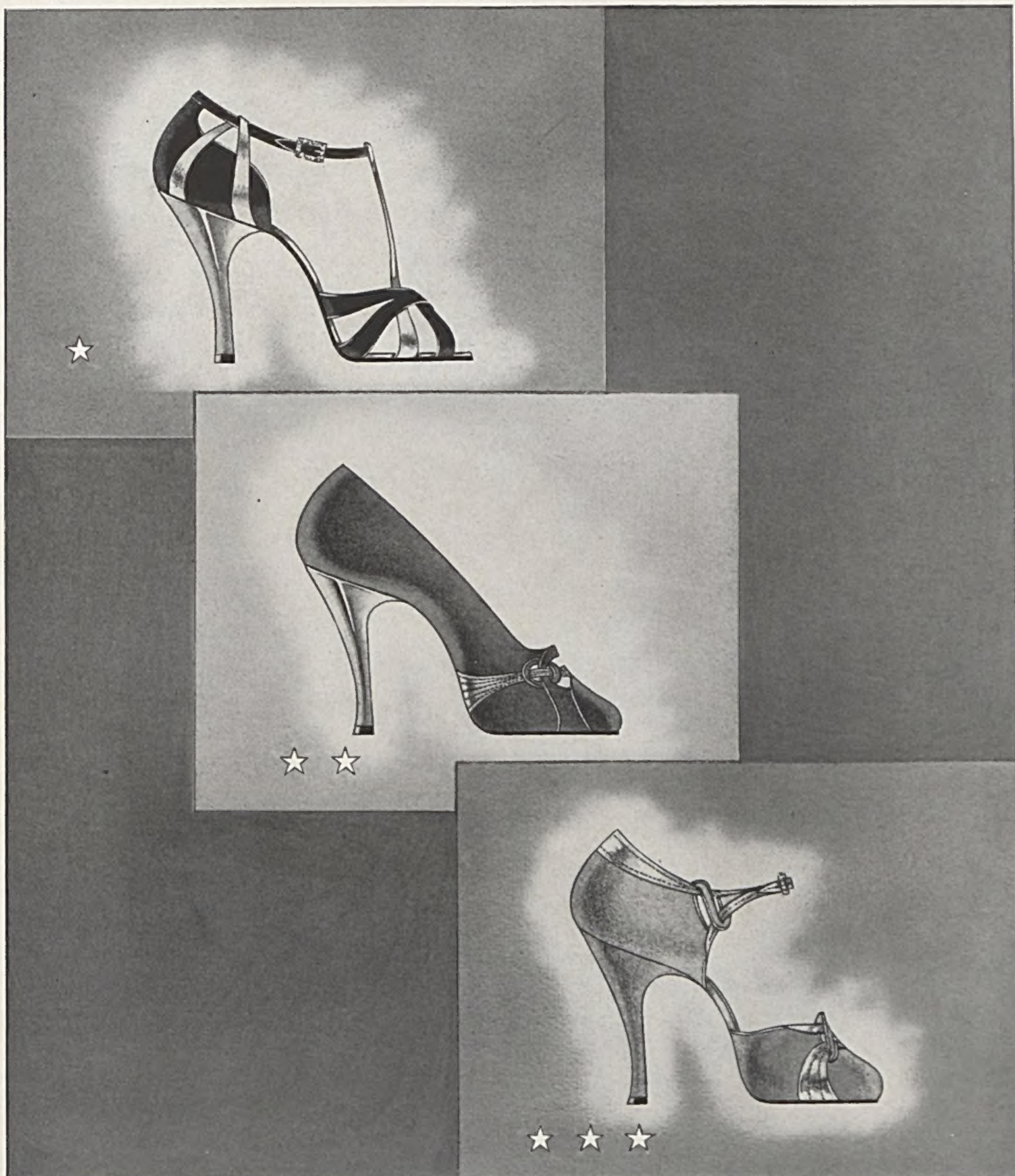
CLEVELAND

NEW YORK

DETROIT

Jay - Thorpe

FIFTY-SEVENTH STREET, WEST



The much publicized stars above have no monopoly on twinkling, gleaming and other whimsies. Our evening slippers arouse poetic frenzy, too. They are earthbound in name only, for dancing on air is their pet illusion. ☆ Entwined open sandal, custom welt, hand sewn, 28.50. ☆ ☆ Filigree vamp opera, 14.50. ☆ ☆ ☆ Leaf stripped open shank sandal, 15.50. (All in tintable satin with gold or silver).

SHOE SALON • THE LALIQUE ROOM • 56th STREET ENTRANCE



a Baedeker to beauty land

Tired of the way you wear your hair? Want to know new ways to save the surface? Looking for a hat so becoming that your own mirror won't know you?

The next issue of Vogue is the Vanity Number. Of course every issue of Vogue is dedicated to personal beauty. But here in the Vanity Number the news is concentrated, pointed, organized to a rare degree of completeness.

Need a new negligé? Underwear? Feeling the first twinges of the what-shall-I-give-her blues?

Let Vogue lead you into the happy land where all these problems, and many more, are resolved for you. Make a note now—don't miss November 15 Vogue.

VOGUE—ON THE NEWSSTANDS EVERY TWO WEEKS—35c

"IT'S NEW" REPORTS DU PONT RAYON



ON
TO
DINNER
DECOR
IN
KARASHA
CREPE

● Bonwit Teller's Chronicle of Fashion sponsors this moss textured crepe—an Edwardian revival, newly loomed in Du Pont Rayon. Brilliants like little shoelaces hold the open shoulders. The back, slit to the waist, ties decorously high. Truly a serene approach to a season's gaiety.

BONWIT TELLER
FIFTH AVENUE • NEW YORK

KARASHA CREPE BY BLOOMSBURG SILK MILL • RAYON BY DU PONT RAYON COMPANY, EMPIRE STATE BUILDING, NEW YORK CITY

Even for **BLACKS**

a palette

TEXTURES

face B

reverse

face A

reverse

face C

reverse

Skinner's
SILKS

look for the name in the selvage

NRA

A *Skinner's Somptueuse*: A classic satin crepe made newly smart by the elusive rippled weave that mellows its sumptuous surface sheen.

B *Skinner's Handcraft Satin*: Lustrous and hammered, dull and ribbed—two important surface interests ideally combined in one perfect fabric.

C *Skinner's Non-slip Faille*: A newly developed ribbed silk, rich, sophisticated, and doubly appealing because of its positive non-slip weave.

The artistry of Skinner's weavers imparts textures of rare loveliness to a group of the season's smartest black silks. WILLIAM SKINNER & SONS • 45 EAST SEVENTEENTH STREET • NEW YORK

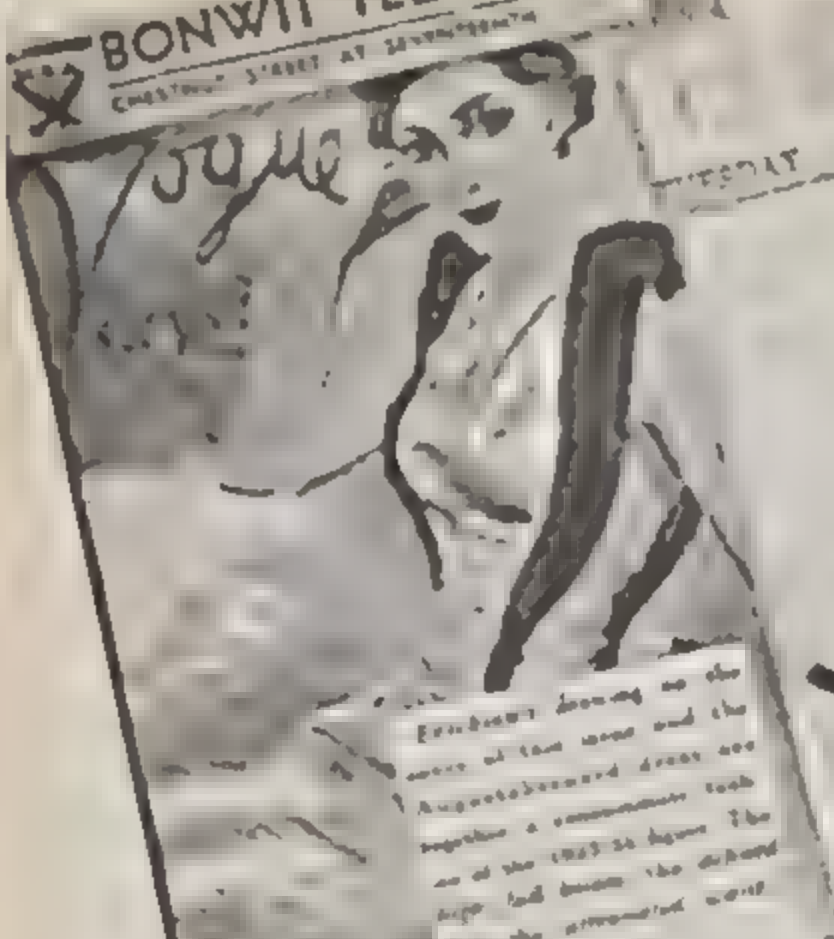
from MACY'S

Little Shop collection of dresses at 36.75, we've picked this as a typical example of the smart-to-be-thrifty philosophy. Many, many women come in for new clothes and say "I want something under fifty dollars." At 36.75, (and is *that* under fifty!) we have literally hundreds of good-looking things. Good fabrics, with lots of extra little touches, and that sure, telling mark of style without which no dress is a bargain at any price. It's a very sane amount — this 36.75. It makes you feel awfully superior and sensible and saving, when your friends who haven't discovered the Little Shop, simmer quietly with envy.



A glittering sheath of imported black-berry satin, with the new narrow shoulder straps to emphasize the decidedly lower bowknot neckline, and a pretty little Maggy-Rouffish train. You can have it in bluebell or white, too. The sizes are 12 to 20.

BONWIT TELLER
CHRISTIE STREET AT SEVENTH AVENUE

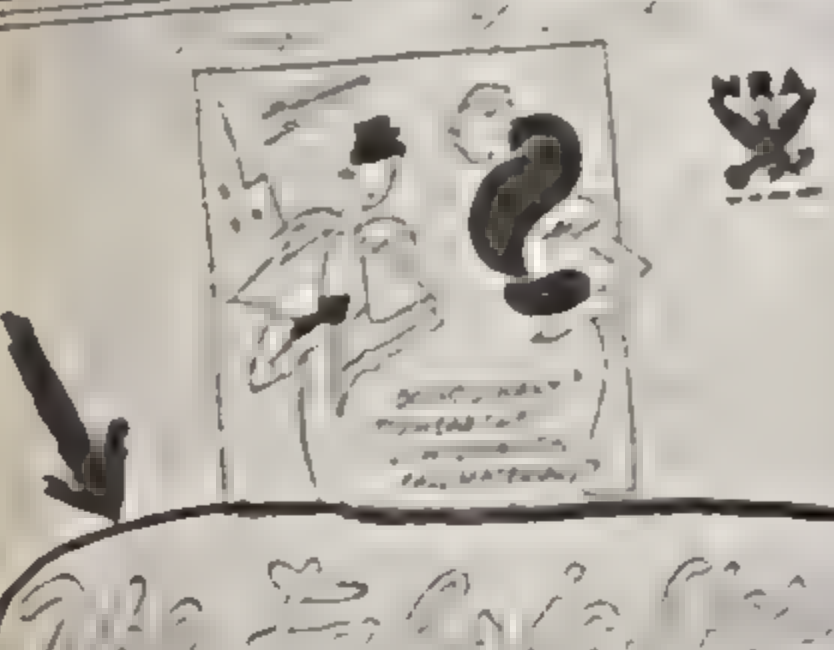


...the most...
...the most...
...the most...

ARNOLD CONSTABLE
and Son's Co.
1078 AVENUE OF THE STARS

...the most...
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...the most...

ABRAHAM & STRAUS

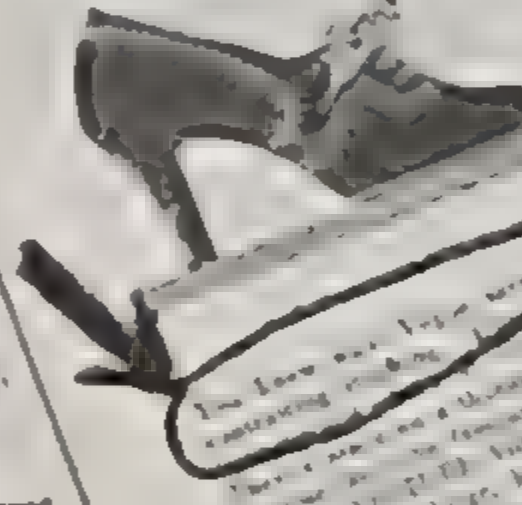


...the most...
...the most...
...the most...

As Seen by the September 8th issue of VOGUE

tells the story of A&S new Fabrics

GIMBELS
the new fashion for LIGHT STITCHING on dark leathers in **GIMBELS** Florshims 8.50



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...the most...

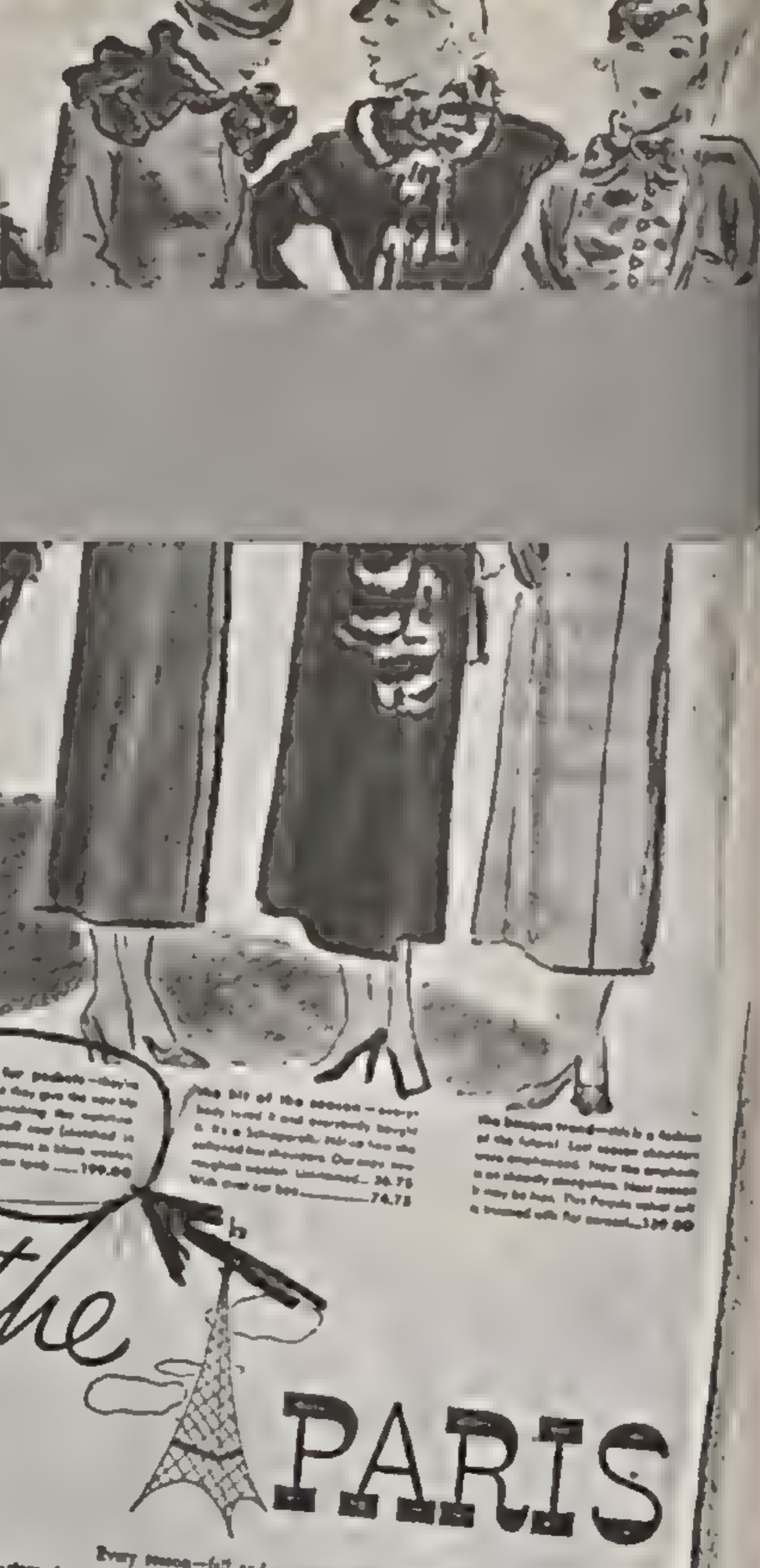
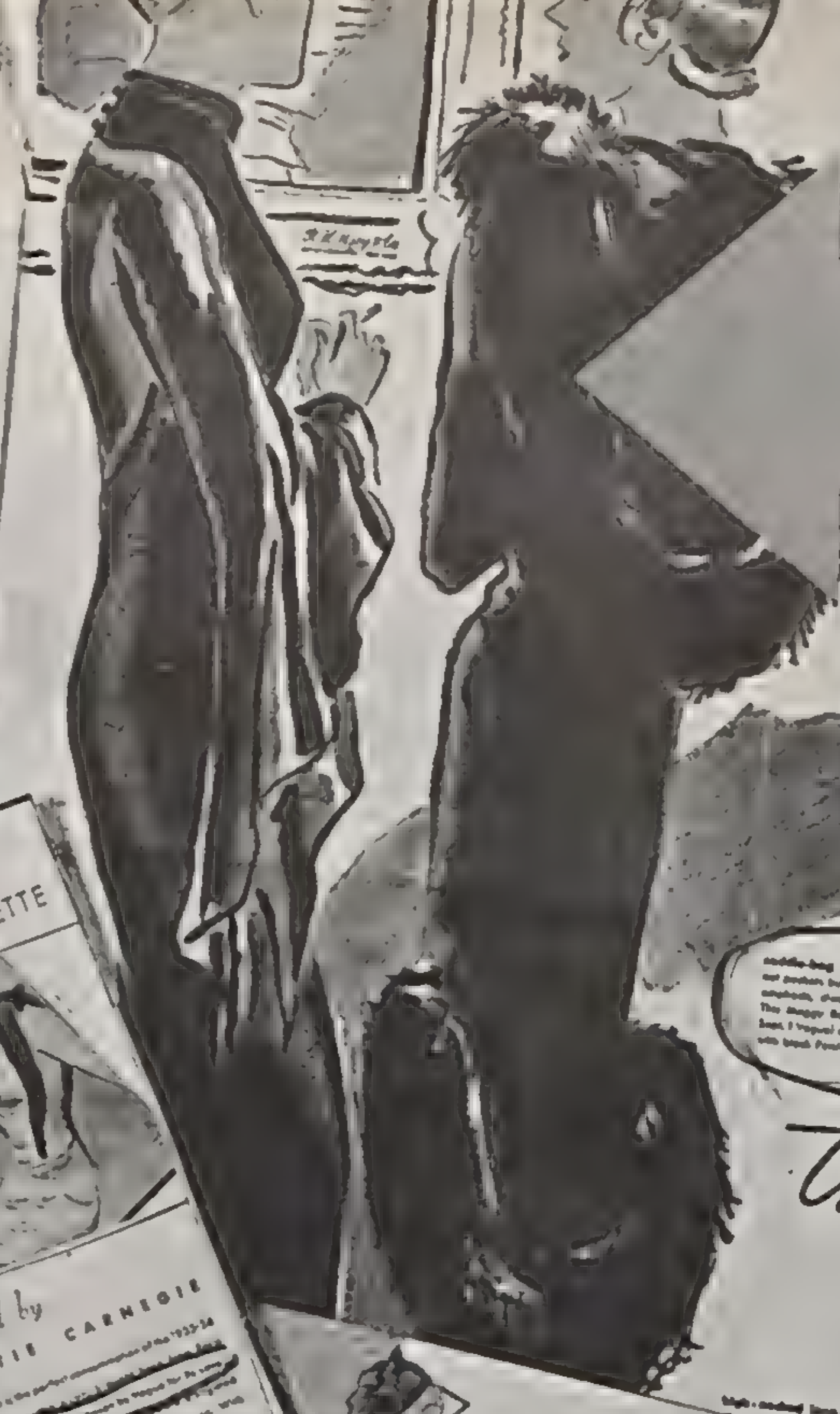
VOGUE REVIEWS

...the most...
...the most...
...the most...

AUGUSTABERNARD'S SHEATH S.H.O.U.E.T.T.E

Sponsored by **HATTIE CARNegie**

...the most...
...the most...
...the most...



the PARIS

...the most...
...the most...
...the most...

ARNOLD CONSTABLE

...the most...
...the most...
...the most...

MACY'S

...the most...
...the most...
...the most...

Perfect Background for Personality and Pearls

...the most...
...the most...
...the most...

Stern Brothers

...the most...
...the most...
...the most...

Best & Co.

...the most...
...the most...
...the most...

Stern Brothers

...the most...
...the most...
...the most...

MACY'S

GREAT MACY SALE OF Transparent Velvet 1.69 yd.

...the most...
...the most...
...the most...

Stern Brothers

...the most...
...the most...
...the most...

Best & Co.

...the most...
...the most...
...the most...

MACY'S SIXTH FLOOR Fabric Room

...the most...
...the most...
...the most...

WHAT THE SHOPS TELL YOU

MACY'S

"Scan your Vogue . . . what do you see? Ribbed silks. What do you find in fabric row? Ribbed silks."

"According to Vogue: 'As for velvet—nothing could better epitomize the Mae Westian opulence. It's a timeless, clockless fashion eminently wearable in tailored versions before noon . . .'"

"This Maggy Rouff coat sketched in September 1st Vogue comes in black woolen with black Persian lamb."

"You have seen her in Vogue."

BEST & CO.

"Polly Francis comes to the little woman's rescue. She is well equipped for the task, with the best of all backgrounds—artist on the staff of Vogue . . . long association with the magazine that moulds the clothes opinion of the smartest women in the world."

"These Tyrolean hats you have been reading about are here at Best's. . . . debutantes are going to go Tyrol in a big way this fall." So said Miss Margaret Case, managing editor of Vogue on her return from Europe the other day."

ARNOLD CONSTABLE

"Vogue says: 'It's fun to be 40'."

"The Town and Country Shop introduces the new Marinette as seen in Vogue."

"Vogue reviews the Paris picture from the American angle and their conclusion is ours."

BONWIT TELLER

"Vogue says Erickson's drawing on the cover of this issue and the Augustabernard dress are together consummate fashion of the 1933-34 figure."

"'Dark velvets are desperately attractive', says Vogue, and you have only to set eyes on the Bonwit Teller collection to see. . . ."

STERN BROTHERS

"Vogue says: 'A glitter of paillettes is seen at night'. And Stern's brings you imported sequin bags."

"'Be sheathed', says Vogue. 'Be shaped', says Francette."

GIMBEL'S

"You know what Vogue says about contrasting stitching. Choose your light-stitched shoes at Gimbel's."

ABRAHAM & STRAUS

"The fabric story as seen by the September 1 issue of Vogue tells the story of the A. & S. new fall fabrics too."

"Giant crinkles are dead. But mildly rough crêpes are very much alive."

"Satins are back with a bang. Some crêpes look like canvas."

WHAT THE SHOPS TELL US

"I cannot refrain from writing you and again telling you how bewildered I am by your September 1st issue of Vogue. It is almost 'un coup d'état', and it certainly has created a revolution all over New York City." Clarita de Forceville of

BERGDORF GOODMAN

"I must certainly add my congratulations to the many others you must have received on the new issue of Vogue. It was certainly a fashion scoop of the first magnitude to be able to report the Paris openings so early."

SAKS-FIFTH AVE.

"The September 1st issue of Vogue has so inspired our buyers who did not go to Paris, and is so full of fashion news, that we are eager to have a copy of this particular number in the hands of each of our buyers. We are enclosing our check for twelve copies, for our dress, coat, and sportswear buyers."

L. BAMBERGER & CO.

"I think the September 1st issue of Vogue is one of the best pieces of style reporting that has ever been done. You certainly are to be congratulated on the speed with which you secured this information and the attractive way it is presented."

B. ALTMAN & CO.

"I am hearing from all sides what a grand job your September 1st issue is—and what a master stroke you accomplished in giving your full and very effectively arranged report on the Paris openings."

LORD & TAYLOR

"Will you do me an honest favor? Will you please say 'Bravo!' to everyone who had even a finger in the September 1st issue of Vogue. Not only does it rival a daily newspaper with its speed and coverage, but belittles a yearbook with its beauty. It is at the moment being used as a textbook at Stern's."

STERN BROTHERS

"I hasten to congratulate you on your September 1st Vogue. We have a marvelous display, five windows, this week, tied up with Vogue posters."

JAMES McCUTCHEON & CO.

"I find the September 1st issue of Vogue one of the most outstanding documents I have seen in my entire career, as to finesse, charm, class, and everything else that makes for a perfect and beautiful thing. You may well be proud, for it is not only a credit to you, but an achievement and contribution for the entire fashion world."

FRANCES CLYNE

"The September 1st Vogue is one of the most interesting copies of Vogue which I have ever read. It is fascinating from cover to cover and just packed with new, helpful information. Your color pages are marvelous. Vogue seems to be getting better with each new issue."

FRANKLIN SIMON & CO.

"The September 1st issue of Vogue is a marvelous issue. . . . The book is an inspiration

to all of us and to our designers, and we appreciate the work you must have done to get it out."

Edwin Goodman of

BERGDORF GOODMAN

"Your style notes from the Paris openings were of great benefit to our designing staff, as we received the Vogue before any of our imports had even been landed."

CAPRI FROCKS, INC.

"I just wanted to tell you that I think your September 1st issue is positively brilliant. The scoop on the openings is really a stroke of genius."

BENJAMIN SONNENBERG

"Never was I so astonished as when I opened up Vogue this morning and found the edition full of the new models. I don't know how it was possible for you to accomplish this before the models were even in this country. Again I want to say it was a marvelous achievement."

CLOHISSIE GOWNS, INC.

"Before me, I have your Vogue of September 1st. I am looking at pages 52 and 53. I have never seen anything so fine as the work on these two pages. I am frank to admit that myself and my colleagues both, at first sight, reached to pick up one of the 'pieces of cloth'!"

OSBORNE CO.

WHAT WE TELL YOU

If shops famous for their fashion authority need Vogue . . .
can you afford to miss a single issue?

VOGUE'S SCHOOL DIRECTORY

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A School of American Ideals in a Country of American Traditions
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Vogue's office is in the Graybar Building, adjacent to the Grand Central Terminal. Tel: MOhawk 4-7500. Glad to have you call or come in.

A day at Vogue's School Bureau

Miss Courtney is inspired by Miss Frankforter

The milk bottle which, for no good reason, is outside the office door. The good mornings. The feeling that you've been here all night. The activity. The stifled yawns. The superiority at having gone to bed at ten. The mail. The letter from Mississippi requesting information about "schools where there is heavy snow." The conviction that it hasn't snowed in years. That it never will snow again. That you haven't seen snow since your tenth birthday party at the Hippodrome. The possibility of calling the weather bureau. The next letter wanting information about Catholic boarding schools. The relief at no mention of snow. The note about a particularly good school you investigated yesterday. The telephone call from the Connecticut mother. The request to meet her at her corsetière's to discuss schools. Your meek acquiescence. The thought that you must write your memoirs. That "Corsets and Schools" would be a grand title. The letter that thanks you for advice. That says the little girl is doing well in the school you suggested. The bolstered morale. The letter from Texas asking what to see in New York. The realization that you've never seen the Aquarium. The fat letter from the Philippines. The hope that it doesn't ask for snow. The guilty feeling that this lack of snow is all your fault. That you must do something about it. The receptionist telling you Mrs. Blank of San Francisco wishes to talk about Junior Colleges for girls. The hasty dab of powder. The walk to the reception room. The satisfaction at telling Mrs. Blank of a college that was just what she wanted. The departure. The walk back to the snow.

Miss Marian Courtney is the Director of Vogue's School Bureau. She answers hundreds of inquiries every year. She investigates the schools themselves—their standards and methods. Bring your educational problems to her. She will gladly advise you. Address: Miss Marian Courtney, Vogue's School Bureau, 1928 Graybar Building, Lexington at 43rd, New York City.

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GIRLS' SCHOOLS

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ACCREDITED Junior College and 4 yr. High School Conservatory. Special Part of May at Ocean City. Large Campus, New Buildings, Connecting bath. Athletics, Riding. Catalog, write Frank S. Magill, A. M. Headmaster, Box V, CHAMBERSBURG, PA.

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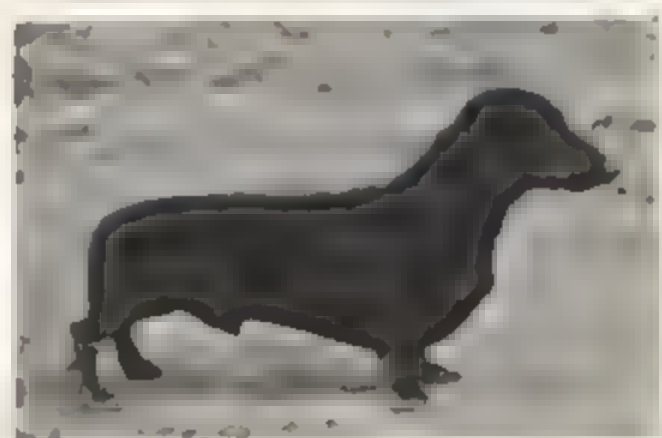
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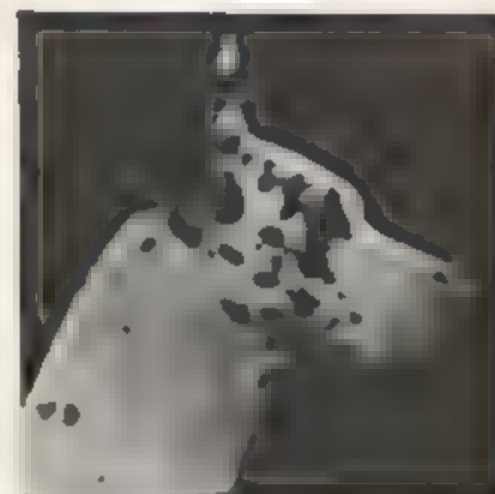
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Night-clubs



• November may bring melancholy days, but its nights are something else again—at least in Gotham. Night-clubs from Harlem to Washington Square are now in their heyday. To mention them all would require pages and pages, so I am merely going to tell you news of the moment about a few favourite places of the smarter variety. Those places which go in more broadly for Bohemia, colour, bare display, and rowdy songs will be covered (though there are some going that I'm afraid to mention in cold print) in the near future.

It's like playing "going to Jerusalem" to keep up with the night-club entertainers, but here are some high spots in the early autumn news of them. First and foremost is that old standby, the Casino. Since the building was rejuvenated and opened during the Jimmy Walker régime, this Central Park rendezvous has always kept its standard. Night-clubs may open and night-clubs may close, yet the Casino goes serenely on, amusing, smart, cosmopolitan. In fact, I think the crowd there is more like that of The Embassy in London than any other place we have. It's nice and dependable. Georges Metaxa is back there, in his old stamping-ground, singing those sobby songs as of yore. Gomez and Winona float around the floor. And Eddy Duchin and the Casino orchestra furnish the dance music. No *couvert* charge for dinner-guests.

• At the Mayfair Yacht Club, hanging over the East River, Dwight Fiske is back again, after his summer in Hollywood and Chicago. Dwight now leers at you over the piano while singing new songs about the goings-on of the film folk—but he usually ends up with the audience clamouring for such old favourites as "Ida, the Wayward Sturges" and "Mayfair."

• The Surf Club has managed to keep Marion Chase within its walls, though it must have been a tough job. Why she hasn't been forcibly dragged over to London, Paris, or the Riviera, I can't imagine. She probably likes New York as much as New York likes her. The crowd at the Surf Club is of the Casino variety, and, with the *intime* atmosphere, you could not choose a nicer place to take your guests after dinner, to listen to La Chase go sentimental. She obliges by appearing frequently, too, from dinner on.

• The younger set—especially from the colleges—still adore the Roosevelt Grill. This place, the Alma Mater for such leaders as Ben Bernie and Guy Lombardo, is now sponsoring Reggie Childs and his orchestra, and they claim that he is going to be as popular as all his famous predecessors from the Grill Room.

• One of the places sure to please at any moment from the luncheon hour through tea and dinner to early morn, is Buck Grundy's Maison Royale, on East Fifty-Second Street. It achieves a deep-plush atmosphere without being stuffy, oddly enough, and it has a most attractive mirrored

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the town

bar. Shep Fields and his Junior League orchestra play at luncheon and tea-time, and the evening dance music is taken over by Antobal's Cubans, who do a grand job. The solo songs are pleasant and diverting, and there is a gipsy called Angela who plays the accordion and sings charmingly. The tariff isn't too high; the food and drink are good.

Sunday nights



• It has taken that hardy perennial, the Algonquin Hotel, to come through with an idea to which I think New York will take like a duck (not inferring that they are to be wet affairs)—informal Sunday Night Suppers. The Algonquin, since years the meeting-place of intelligentsia and stage folk, is serving a buffet supper on the Sabbath in that little room which used to house the famous "Round Table" and in which the Supper Club is now successfully holding forth on Thursdays and Saturdays.

Frank Case, the genial manager, sensed an urgent need for a place where one could drop in leisurely at a latish hour, and help oneself to salads and luscious things from chafing-dishes. Mr. Case wants people to feel free to come in after a day in the country, without changing. Tweeds, knickers, and even sweaters are perfectly *de rigueur* Sunday nights at the Algonquin. In fact, one feels the same atmosphere that exists at The Buttery, the intimate little room which London's

Berkeley launched so successfully last summer.

If you crave a band, stringed orchestra, or dancing, then the Algonquin is not for you on Sunday. But there's a piano, and somebody is nearly always strumming it. Likewise, some well-known singer is sure to burst into song every so often. It is all very informal, very cosy. People wander from table to table in the manner of a private party. In fact, that is its charm. A grand idea, host Case, and New York is grateful.

First aid to cocktail parties



• Comes the cocktail hour, and, to those

many who haven't a houseful of servants, it means a wild scramble to see that canapés are forthcoming. Or, if the day has been too hectic to warrant any effort whatsoever towards devising a cocktail accompaniment, the result is that guests are offered the usual trite assortment of potato chips, nuts, olives, popcorn. The same old stuff. But it is easy to serve delicious canapés that are different, by the simple means of ordering them from any number of obliging restaurants. Voisin, which has for years specialized in sending out whole meals ready to serve perfectly, will gladly send you cocktail-party refreshments (I mean the food end of it), whether you live way up-town or down on Washington Square. Their chef (Continued on page 20)

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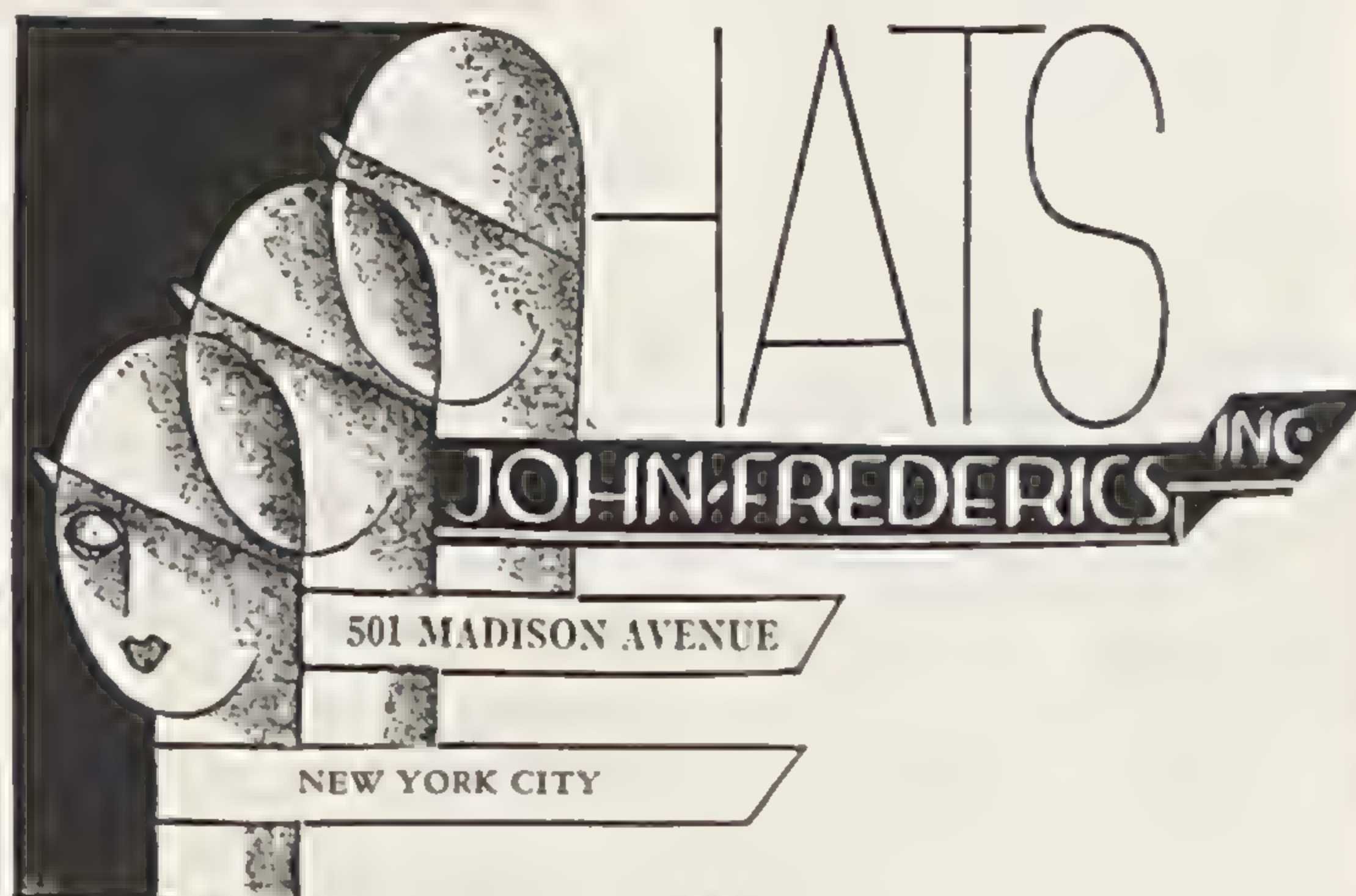


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SHOPS TO KNOW

No matter how familiar you may be with the New York shops, you can't possibly know all the good ones. Here are some of the smartest specialty shops to be found. Whether it's a beauty treatment, a particular type of sports dress, a shoe, or a hat—the chances are you'll find it among the shops advertised on this page. You may write to any of them with entire confidence in their integrity, for they measure up to the same plane of smartness upon which Vogue itself operates.



CUSTOM MADE CLOTHES, HATS, NEGLIGEEES AND ACCESSORIES

BY

HAWES

IN HER NEW HOUSE
21 EAST SIXTY-SEVENTH ST., NEW YORK

VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 19)

has seemingly endless ideas himself about canapés, though he will gladly produce any "trick" bits that may be your own special pets, but which seem difficult to achieve in your own ménage—especially in these days of curtailed staffs, or in the case of those who live in apartment hotels and who have no "jewel" at their beck and call. Here are some Voisin canapés that sound especially attractive. Several of them are supposed to be heated before serving. But, if you don't want to go even to that trouble, you can order those that are to be served "as is." These canapés average about \$1.50 a dozen.

Canapé Voisin. Toast cut rectangular, spread with strips of smoked salmon, anchovy, sturgeon, and caviar.

Dartois of anchovy. Purée of anchovies, cooked between two strips of puffed paste, served hot.

Canapé of sardines. Toast cut round, covered with purée of sardines, edge decorated with chopped eggs.

Lobster canapé. Purée of lobster on round toast, sliced lobster and truffle on top, edge decorated with lobster butter.

Canapé Jeanette. Round toast, covered with purée of chicken and foie gras flavoured with sherry, decorated with truffles.

Shrimp canapé. Round toast, spread with shrimp purée with mayonnaise sauce, shrimp tail placed on purée, centre filled with caviar.

Danish canapé. Whole-wheat toast cut rectangular, spread with horse-radish butter, garnished with slices of smoked salmon, fillet of herring, and caviar in centre.

Canapé Lucile. Round toast, bordered with purée of smoked beef tongue flavoured with mustard, centre with purée of chicken and mayonnaise, slice of truffle.

• The Crillon is another restaurant where canapé service can be obtained at almost any hour. Mr. Baumgarten, the manager, prides himself in furnishing an infinite variety—Russian, Swedish, French, and German. If you telephone your order to the Crillon in the morning of the day of your party, you will get much better service than if you wait until a few minutes before your guests start lapping up your drinks. The Crillon will give you an estimate after you tell them the approximate number of guests expected—and, of course, after they know whether you are in the market that day for peanut butter or caviar.

As a sample of Crillon prices for this service: six Caviar Canapés or a dozen Scallops and Bacon on sticks may be had for about \$1; twelve Sausage in Blankets, twelve Stuffed Mushroom Heads on Canapés, twelve Home-Made Finger Rolls with Ham, or twelve Chicken and Ham Roulade, for about \$1.25; and twelve Cheese Straws for around 25 cents.

• If you would like a cocktail accompaniment that isn't quite so fussy as those mentioned above—but at the same time feel, as the Swedes do,

that something really nourishing should be taken with spirits—Schrafft's will send you stuffed celery with a special cheese mixture for about one small greenback a dozen (you can have the regular Roquefort or cream cheese if you wish). A dozen halves of stuffed eggs cost slightly less.

Fashion in business

• Women in business, whether they are vice-presidents of corporations or are managing shops, have learned to recognize the growing importance of fashion in the business world. To meet this demand, the Katharine Gibbs School has announced a most interesting and instructive course which, although part of the regular school curriculum, is available to persons not enrolled as students, at a moderate fee. The lectures take place on succeeding Wednesday afternoons at four o'clock, at the school building, 247 Park Avenue. At this writing, there are ten lectures in the course and the speakers include such notable American authorities as: Edna Woolman Chase, Editor-in-Chief of Vogue; Dorothy Shaver, Vice-President of Lord and Taylor; Marion Taylor, Merchandise Editor of Vogue; Clairepotter, Designer; and Miss Tobé, of The Tobé Fashion Service.

A course is also given at the Katharine Gibbs School in Boston, at 90 Marlborough Street. Eight lectures are announced for the New England course. Some of the lecturers will be the same speakers who will take part in the New York program—as well as fashion experts from the leading Boston shops.



Jiffy office service

• Those of us who have offices in the Grand Cen-

tral zone ought to know about that blessing in our midst—the "room service" department of the Graybar Restaurant. A boon for rainy days, or for those occasions when you want an informal conference lunch in your office. And it's no sandwich-in-a-paper-bag kind of a repast, either. You may order a course luncheon, or any of the hot specialties, and get impeccable service. The first time that you see the waiter balancing a mammoth tray-tied-in-a-table-cloth with all the finesse and precision of a tight-rope walker, he may give you a nervous start. But you soon learn that the trick is perfectly safe. The Graybar waiters can go for blocks under these loads without a stop or a drop—and the tray may contain as many as ten luncheons. The service is available anywhere within a radius of five blocks, and a telephone call to Mohawk 4-5661 brings it at the appointed moment.

Frank Bell, the manager of this popular restaurant, will be ready to serve wines with meals "if and when"—and the (Continued on page 21)



modern furniture that is homelike

Here is one corner of a modern room in a country house near New York. Its keynote is simplicity and every detail is planned for comfortable use—not a freakish note within its four walls—yet it is gaily modern in its color harmonies and unconventional lines.

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VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 20)

extent of his wine list will depend merely on the tastes and desires of his patrons. This optimistic manager is looking forward to the day when the business executive will take more time to enjoy his glass of wine and discuss business affairs with his confrères at the end of the meal. To this Utopian end, Mr. Bell has had removed three or four counters at the front of the restaurant and replaced them with tables and chairs. These, as well as the counters and the gallery, are always well filled, and the oyster-bar recently installed is deservedly popular these autumn days.

• To Grandcentralites who may be keeping office hours at the noon hours, or those who have offices a bit farther to the south, can also be recommended another swift and satisfying service. This is the "export trade department" of The President Tavern, on Lexington Avenue near Forty-First Street. Any of those good hearty specialties which are served at the grill or the bar of The President will be served to you in your office or studio if you will just call Ashland 4-5555. Famous German dishes are featured, with large dill pickles, as well as delicious steaks, chops, seafood, salads, and oversized sandwiches.



Make over your male

• If you are one of the ladies who trip lightly home, after exercising at Elizabeth Arden's, or dress for dinner refreshed from your body-building at Marjorie Dork's, you may receive a jolt to find that your husband is far from being in an equally invigorated state. Moreover, as your eye enjoys your own slim lines, you will probably discover that your escort (if he is over thirty) has a silhouette that is not all you could desire in an accompanying male. It is all very well if you can urge him to stop in at the Racquet, the University, or the Yale club on the way home. But lots of Lotharios about town have given up clubs, as one way to economize. Or, perhaps they never did like clubs. Or, perhaps you may read these paragraphs from out of town—in which case your harried husband on his business trip to New York may be desperately in need of attention in order to trot you about at night, yet be able to make enough the next day so that that new Mainbocher model may be forthcoming.

If, then, there is a male in your office who needs the attention of a masseur or a gymnasium instructor, here are some addresses for you. Of the Turkish Baths that are not in private clubs, I think the one at the Biltmore is particularly good. And it is so convenient. The hot rooms, steam-rooms, and sleeping accommodations are very comfortable. And, as in European Turkish baths, here at the Biltmore one can order refreshments sent down from the res-

taurant, while lounging about. Those accustomed to London will order hot tea, knowing that is the best pick-me-up after a work-out. But, of course, you can have any iced drink that may go with what is in your coat pocket.

• Should you feel that active exercise is more effective for your gent than the passive reducing of the steam-room, you might send him to the Health Roof on the Grand Central Palace Building. Here, each person is given individual attention—I mean a special instructor, who is very firm in making his subject go through the prescribed number of dips, twists, and bendings. There is artificial sun (and that wind-blown look is in vogue for males, too) and a score of masseurs. There's a sort of sleeping-porch where a cat-nap can be taken before your animal leaves to go home and don a stiff shirt.

• For those who balk at exercising in public and may feel freer when doing their stunts in private, there is a very secluded little gymnasium in the New York Central Building, a part of that attractive barber shop on the fourth floor. This shop is, to my way of thinking, the smartest and the most inviting in town. At the Gym, they (or rather he, for there is only one instructor) schedules his pupils so there is only one at a time. This taskmaster, who puts you through your paces, is a Swede, and he can give you all the movements—and as excellent a massage as if you were in Stockholm or on board the *Kungsholm*, which ship is said to be chosen by many merely because of the feature it makes of massage.

• Speaking of Sweden, let me call your attention to the Swedish Institute of Physiotherapy, 17 East Fifty-Ninth Street. Although this is primarily a school to teach massage, they do take on a few "patients" who want private supervision in their exercise and may be assured of massage such as only the Swedes can give. May these thoughts help you to keep the males in your family beautiful and bouncing all winter.

Bye baby bunting

• Young marrieds who live in apartment hotels, or who on Thursday evening find themselves in party mood yet dare not leave their pride and joy unguarded—for such as these, there are two helpful services. Part Time Bureau, 105 West Fortieth Street, will furnish "guardians" for afternoon or evening at a small hourly charge. These are very often college students and are always well investigated before being accepted for the job of looking after one's brood. The New York Exchange for Woman's Work, 541 Madison Avenue, also furnishes reliable persons for similar duty, either afternoon or evening. Such service should also prove a godsend to those families who are passing through town—dying to see "As Thousands Cheer," yet can't leave their ducks alone in a great city.

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VOGUE

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AMERICAN, FRENCH, AND BRITISH

Edna Woolman Chase, Editor-in-Chief

Michel de Brunhoff—Editor of French Vogue
Alison Settle—Editor of British Vogue

Bellodgia



Parfums

CARON

Vogue's

eye view of the mode

MUFFLED in rich sombreness, the women of the city will walk on wintry avenues. Mourgue, who drew the cover of this issue, shows two of them dressed in two great shades of the season—dark green and wild mulberry. The first cheviot coat, Patou's "Train Bleu," has a cloth revers and a nutria one; the fur one mounting to one shoulder and buttoned there. On the second—Patou's "Avenue de Bois"—blue fox is flung back over the broadcloth coat like a choker necklace, the ends falling down to the edges of a square panel cape. Altman has both coats.

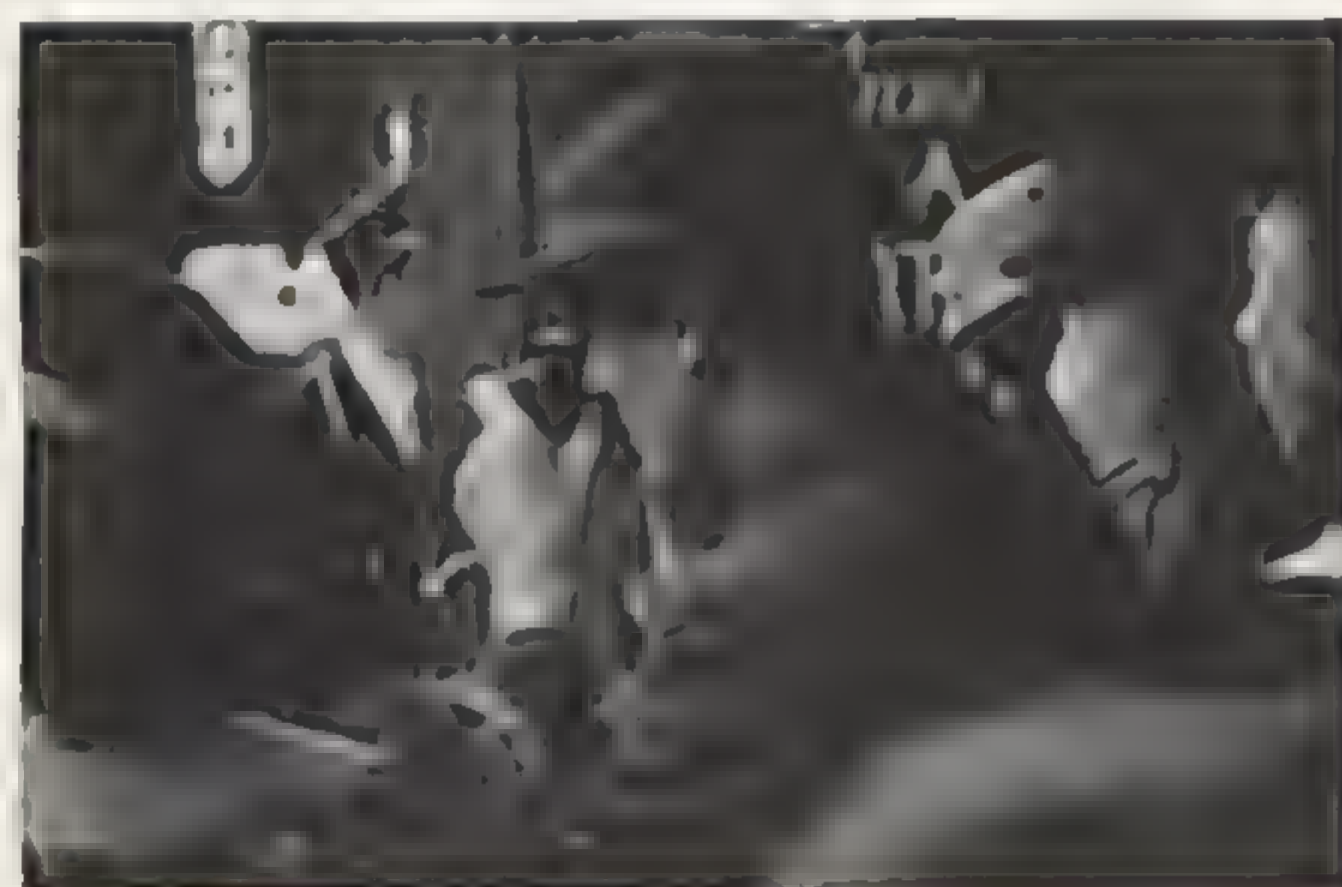


THE gadget at the left is half-Nature, half-artifice. The Nature is, of course, in the orchids; the artifice, a flexible wire loop, bound with white satin ribbon that slips like a bracelet over the wrist of the bride—and leaves her hands free for the ceremonies of ring and hand-clasp. You can see it in action on page 38. Irene Hayes, that super-florist, invented it. Bright lady.

LOUNGING in the hammock and almost obscured by goggles is Mrs. Reed Vreeland, one of the European high lights of chic that "Him" writes about in this issue. We show this Beaton sketch of her to comfort you. To prove that even these glamorous women—these focal points of Parisian fashion—have their off-moments, their un-glamorous life. They loaf, they read, they sleep—even as you and I. They sit in English gardens and dream of the wilderness. They wear overalls and shorts. Sometimes, even, they curse the life that demands perfection of them. It's a hard life. Console yourself with that, when envy seizes you by the throat.



COATS FROM ALTMAN



DR. WELLER, BERLIN

ABOVE, you see our sleuth-photographer caught red-handed, snapping people at a first-night. The people don't know it. The click of the Rolleiflex shutter is almost inaudible, and Remie Lohse, the sleuth, has protective colouring. He looks like part of the crowd, and the wild light of conquest is hidden under a hat brim. But it's a perilous profession. The night snapshots on page 57 were taken practically under the stampeding feet of the serenely oblivious first-nighters.

YOU might expect our leading theatre-couple to live in a palace like the one at the left. Any one who has seen Alfred Lunt and Lynn Fontanne cavorting behind the footlights in regal trappings can hardly imagine them in anything but mirrored halls and golden galleries. Especially Lynn Fontanne, who sweeps rather than walks. If you want the truth of their private abode, turn to page 50 and be properly astounded.



HEYNINGEN-HUENÉ, PARIS

TOUMANOVA AND JASINSKY DANCING IN THE BALLET, "MOZARTIANA," WITH MOZART MUSIC AND COSTUMES BY BÉRARD



by LINCOLN KIRSTEIN

FOR the first time since the winter of 1916, New York will see the Russian Ballet—the Russian Ballet which, emerging in Paris in 1910, has had a profounder effect on the worlds of painting, music, fashion, and the decorative arts than any other single influence. The Ballet Russes de Monte Carlo arrives sometime in the middle of November with a large company of dancers which includes Alexandra Danilova, Tatiana Riabouchinska, Irina Baronova, David Lichine, Leon Woizikovsky, and Léonide Massine, in an elaborate repertory of “Les Présages,” “Le Beau Danube,” “Scuola di Ballo,” “Le Lac des Cygnes,” “Beach,” “Prince Igor,” “Petrouchka,” “Cotillion,” “Les Sylphides,” “Jeux D’Enfants,” “La Concurrence.” The Ballets of Serge Lifar, once the first dancer of the older Russian ballet, will give parallel performances; and the Ballets of Kurt Joos, not a Slav troupe, but German and stemming from the Russians, will appear a little later. And also mentioned for appearance are the Messerers, phenomenal Soviet acrobatic dancers, the first of a new generation.

In America, we have a passionate interest in baseball, football, in yachting: we are fans. In Europe, there is bull-fighting and ballet. They have their *aficionado* and their *balletomane*; both violent, often hysterical: genuinely fanatic. We, too, may become fanatics when the full beauty of ballet is revealed to us. It has a glamour, a romantic pungency, unsurpassed by any other art form in that it excites the eye and ear simultaneously and equally. The best living musicians write the music. The finest dancers dance. The greatest painters design the *décors*. Ballet is music made visible, emotion coerced into pattern. Ballet is painting breathed into life.

With Bakst’s unbelievable rawness of flat colour splashed across “Scheherezade,” across “Tamar” before the War, to Picasso’s “Parade” in the first definition of post-War cubism; from Strawinski’s “Sacré du Printemps” in 1914, when Vaslav Nijinsky created more life out of geometry in motion than any one before or since, to the ravishing nightmare of

Chirico’s “Bal” in 1929, dancers in a company, trained to express in precisions of their fluent bodies the most typical spirit of each flowing year, dancers in a ballet, to be exact, have shown “Modern Art” its living function to the modern world. There was one man who above all others made this possible, who by his catalyzing and divining energies plucked out of nowhere the diverse fragility of genius, making each torch, from Nijinsky and Prokoviev to Strawinski and Matisse, burn firm and unforgettable.

Sergei Pavlovitch Diaghilev died on the Lido in the hot August of 1929. It was two years before a stone marked his grave under the dusty cypresses of Saint Michael’s Isle. It is almost four years before activity in the world of ballet, the world which for our time, he recreated, merits comparison with his own magic. Ballet as we know it, a troupe of dancers working with painters, with new music in relation to international society, if not a Russian invention, at least expresses itself with a Russian accent. And these Russians, more Byzantine than Slav, like their Greek Orthodox ancestors, have a talent for schisms.

Perhaps it was too much to hope for a maintenance of the old Russian Ballet after Diaghilev’s death. But one couldn’t help hoping. No use; the schismatics quickly set up each their own standard, and to each, after their taste, dancers and balletomanes flocked. During the last summer, there were three ballets in Paris which owed their spirit, in a large sense, their quality to Diaghilev—the “Ballets Serge Lifar,” including notably Beethoven’s “Prométhée”; the “Ballet Russes de Monte Carlo,” both of which you will see this winter in America; and “Les Ballets 1933.” Various heresies included Kurt Joos’ company from Essen, which is another thing, but which could not have existed without the old Russian ballet. There was plenty of dancing to watch—not single recitalists, but lusty companies, the exciting group-danced-dramas which America by the middle of November will find as satisfying in its miraculous stimulation as Europe has found it during the past year or more.



TAMARA TOUMANOVA AND ROMAN JASINSKY IN "MOZARTIANA"

The heir apparent was presumably Serge Lifar, Diaghilev's last favourite, an athletic young man who made up in an excess of endearing Narcissism what he lacked in technique. He inherited the precious *maquettes* of the best painters of the École de Paris for the ballets in which he starred (to be shown in New York at the Julien Levy Galleries), and the social connections which Diaghilev exploited with such charm and exasperation. Through Misia Sert, who after twenty years is still one of the world's great enthusiasts for dancing, he found himself in an official posi-

tion as first dancer and choreographer at the Paris Opéra. It's a good safe job—and sure death to a creative dancer. The French have no ballet worth noticing. The coryphées of the Opéra are still a tradition of champagne suppers and advancement through the patronage of old men in top-hats. Lifar's ideas in dance-designing are capricious, superficial; the most striking thing he's done since the old days is to appear as an usher at the Hutton-Mdivani wedding.

To Boris Kochno, Sergei Pavlovitch's confidential secretary and creator of so many of the ballets' libretti, were left



HOYNINGEN-HUENÉ, PARIS

LÉONIDE MASSINE AND TATIANA RIABOUCHINSKA IN "SCUOLA DI BALLO"

all papers, letters, and documents for a biography which has never appeared. Kochno is not another Diaghilev—but he attempted at least to maintain the old tradition of discovering new talent, of effecting new combinations, fitting new music or curious old music to the most surprising new painters and dancers.

The Hereditary Prince of Monaco used always to back Diaghilev, and, in his enchanting little theatre at Monte Carlo every spring, rehearsals for the great seasons were held in an atmosphere of intense vitality; Strawinski's last-

minute interpolations, Picasso's shift of a shade of pink, the dancers whittling down pirouettes and polishing their leaps. So it was fitting that at Monte Carlo our present revival should transpire; modestly at first, in two years swelling to a great success.

The Imperial Schools of Moscow and Saint Petersburg furnished Fokine, Nijinsky, Karsavina, Bolm. But it's twenty years and more since their first curtain-calls. The State Schools of Leningrad and Moscow now supply only to their State Theatres. Yet, new Russian (Continued on page 102)



AS THEY WEAR IT-SEEN BY "HIM"



FASHION is the child of Designer and Wearer, and no style can be born without this marriage. No matter how brilliant a gown a designer may create, it is the woman who wears it who makes the gown a fashion. Thus, the individual is half the creator, and to her we should turn for real insight into the mode of the moment.

Nine gracious ladies in Paris consented to share their first view of the collections in my company. And every one of them proved to be an eye-opener to a mere man and a critic. A man is apt to see dressmaking like architecture, while the women who wear the clothes look upon it as interior—or should I say, exterior?—decoration, they themselves being the architectural racks on which the decorations are hung.

The nine ladies, all of international fame, are every one of them, in their own way, the last word in exponents of elegance, and what they will wear, and what they will do, is the standard of the "right thing" of to-day. So, let's hear what they have to say.

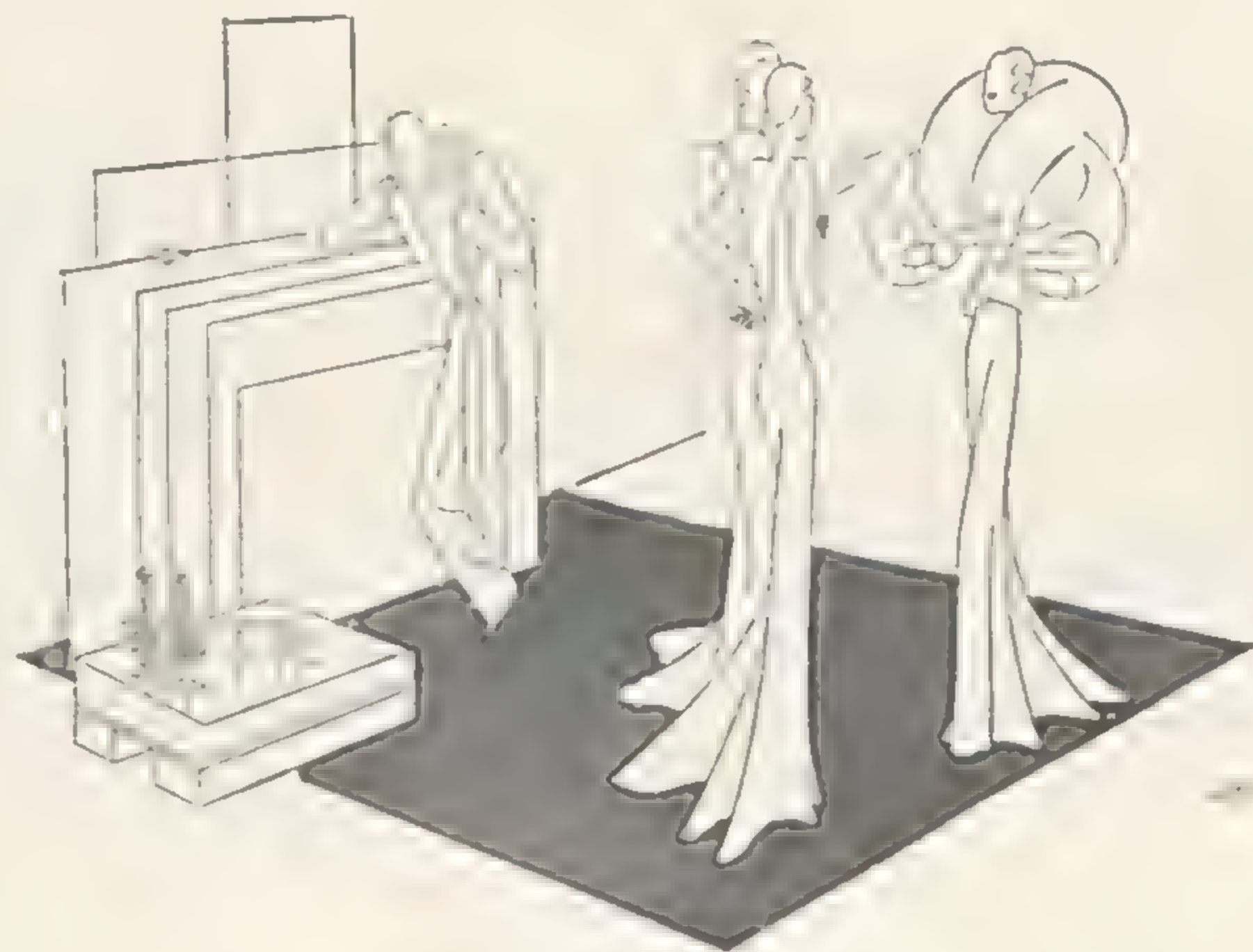
LADY CASTLEROSSE, CHEZ MOLYNEUX: Lady Castlerosse, with one of the best figures in Europe, naturally insists upon a dress that is simple in its lines. The lovely, slinky dresses at Molyneux, made for the thinnest mannequins in Paris, suit her very well. His white satin evening dress with a long train which looks as if it were shirred, being made of one of those new clinging materials woven with elastic, was "made for her." She wears it with white satin gloves, but the knotted flowers in twisted black velvet shown on the original were *décommandés*, because they are a touch that goes against her philosophy of simplicity of line. I never see Lady Castlerosse wearing a trimmed dress that has obvious flounces or decorations of flowers or lace or anything special added, for, like all smartly dressed women, she tempers fashion to her own type. And such women are the real inspirations of a great dressmaker's *clientèle*.

Fur does not come into the category of trimming, for, according to her, fur is a necessity of elegance, and the breitschwantz jacket with the silver fox over one shoulder and the muff of fox and breitschwantz carried under the other arm—illustrated on the opposite page—have an elegance that depends on the fur. Her evening coat of

black velvet with a ruffle-edged ermine cape-collar is, unlike the original model, three-quarters in length, for she finds that the fashionable long-trained evening dress is prettier worn with a three-quarters length coat than with a long one. This is open to dispute, but I agree with her. You can see the wrap in the sketch at the right on the opposite page and, beside it, a dark blue velvet dress trimmed with blue coq feathers.

Another Molyneux costume chosen by Lady Castlerosse is a simple grey woollen dress with a high neckline and long, tight sleeves, belted in brown velvet, with a buckle. Over this dress goes a short beaver-trimmed cape-like wrap and a muff of beaver, as well as a long beaver-collared cape shaped over the shoulders and lined with beaver. "That," said Lady Castlerosse, "is a perfect dress that will last the whole season if a woman has nothing else in her daytime wardrobe, for, with a pair of brown shoes and a brown bag, a pair of more dressy black shoes and a black bag, and several hats, she can make almost endless combinations according to the weather and the hour of the day."

THE PRINCESS ILYINSKY, CHEZ LANVIN: The Princess Ilyinsky, the former Miss Audrey Emery and wife of the Grand Duke Dmitri, is among the first five or six most beautiful women in the world. She is tall and dark, with that unique high colouring that calls for practically no make-up even in a world where people are much made up. Her outstanding quality is, I think, an unusual grace of movement—a freedom of (Continued on page 99)



Six Ladies of Fashion

sketched by R.B. Willawmex



Lady Castlerosse
dressed by
Molyneux





The Princess
Ilyinsky.
in three Lanvin
models



The Marquise
de Polignac
in two Patou
costumes



Mrs. Gilbert Miller
ordered these
numbers
from Chanel



Madams
Fabre-Luce
in three
Lelong models

Mrs. Reed
Vassland
went to
Mainbocher



HORST, PARIS

MRS. ARTURO RAMOS WEARING REBOUX'S VERY NEW HAT OF BLACK FELT WITH PINKED EDGES; FROM BENDEL



STEICHEN

SAKS-FIFTH AVENUE

PRELUDE TO THE WEDDING

The final touches have just been put on this dazzling white satin wedding-dress. A high-necked, slim, sleeveless slip is the foundation, and over it goes a long-sleeved coat and a train, tied snugly on at the waist. Two silver bandeaux hold the tulle veil, and the white orchids are mounted on a flexible bracelet. Miss Ruth Magor posed



PHODA • JAY THORPE

The maid of honour—Miss Mary Taylor—wears a crêpe dress in a lovely shade of fuchsia and, over it, a ruffy jacket to match. Her velvet hat trimmed with ostrich feathers has the picturesque formality that belongs in a wedding party; from Northridge. Like all the bridesmaids, she carries a velvet muff with orchids

Miss Mimi Richardson, as one of the bridesmaids, wears another fuchsia crêpe dress and short jacket trimmed with velvet, and her hat is a tiny velvet cap with a little face veil. The flowers shown in the photograph are from Irene Hayes, the setting is by Jones and Erwin, and the jewels are from Mauboussin

Snap into it!



- Above, Toni Frissell (Mrs. Francis Bacon, third) is now a well-known professional
- Second in the firing-line is Helen Hayes (Mrs. Charles MacArthur) examining a negative of her own making
- Molly Cogswell (Mrs. Sigourney Thayer), above, right, is another ardent snapper

- (Right) Miss Mary Catherine Whitney, armed wherever she goes with her trusty Eastman Kodak, has joined the ranks of the professionals
- On the opposite page are five camera demons—Mr. and Mrs. William Paley, Jack Wilson, Tilly Losch James, and the Hon. David Herbert



TONI FRISSELL



THE WILLIAM PALEYS IN ACTION

CECIL BEATON

Photographically speaking, by Cecil Beaton

WITH the N. R. A. came leisure. There is now time for books; picture puzzles are still pieced together and demolished by a million restless fingers; and, perhaps due to the emotional strain caused by currency questions, strikes, and the wet weather, people accustomed to enjoying themselves at theatres, cinema palaces, and night-clubs are now seeking solitude and a chance to express themselves. Many of your friends, of whom you would least suspect it, have taken up writing. Dinner is served on a tray, and the floor is littered with foolscap sheets. Others, equally astonishingly, have bought elaborate outfits of easels, canvases, and brushes and have taken to painting. But an even greater multitude has embarked upon this photography business, and the Editor of *Vogue* is inundated with enthusiastic amateurs who, not content with compiling their own private albums, would sell their latest achievements for the world at large to comment upon.

"Little did I think when I first saw you running up and down ladders, clicking the Kodak as the hair-cutter clicks his scissors, that one day I should be doing the same." That

from Carl Van Vechten, who has not written a line for a year and has spent each night photographing, the morrow developing and printing in the dark room. In a year, he has taken ten thousand pictures.

Mr. William Paley went to Honolulu on his honeymoon and photographed his Emma-Hamilton-like wife strung with leis of gardenias and tuberoses, came back to Beekman Place, and spent the evenings enlarging the results. Now, the Paleys spend evenings together in the dark room dipping their fingers in various acids, ruining the carpets with the drips, but producing the triumphant print, lying glistening on a sheet of blotting-paper as a fish lies on the fishmonger's marble slab. Encouraged, they turn on the special lights and try their hand at further efforts, taking Mary or Tilly—and week by week the improvement in the pictures is pronounced.

Rosamond Pinchot Gaston for a long while has known how to retouch negatives and has herself taken lovely pictures of her child, her Chinese cook, and, from a window, of Tilly Losch posing in dancing (Continued on page 86)



LELONG (ALTMAN)

Crêpe that hangs slimly

Like the last rays of sun on a foggy evening, dull, gold lamé insertions light up this pastel grey dress, Lucien Lelong's "Edith," of crêpe Rosalba, a new, tightly woven, heavy crêpe romain. Great skins of grey fur form necklace strands on the cape



VIONNET (BENDEL)

Nattier-blue, salmon-pink, and Rose-France-pink are joined in a medley of rich colour and fabric in this Vionnet evening dress, "4716," which is made of heavy faille. Picturesque, but not too picturesque, it is one of the magnificent dresses of the year

Faille that rustles stiffly

Finds of

Roman striped
jersey scarf;
from
Altman

Mercury wings
of rhinestone;
Lord & Taylor
Charles Beck
Coiffure

Velvet and kid;
I. Miller

Braided kid and satin;
Carmeyer
Gips and kid;
Bergdorf Goodman

Augusta Bernhard
wool dress-
Chinese
neck;
Saks-
Fifth
Avenue



the Fortnight

Molyneux hat
Lily Dache'



Silver fox
cape, satin
sash;
Jay-Thorpe

Schiaparelli
suit Clusitex
cotton
blouse

Tweed and Kid
bracelets;
Lord and Taylor





BYRON

HAT FROM JOHN-FREDERICS • DRESS FROM GERVAIS

Dinner hat—romantically large

Let your hat be as large as you like for dinner—let it be some sort of eye-shadowing, allure-spelling picture hat such as this one of black velvet, with a green velvet streak across the crown. And wear with it, perhaps, this elbow-length black velvet dinner-dress and these fascinating flared gloves, from John-Fredemics, that twist around your wrist. Jewels from Tiffany. Chair from Donald Deskey



HAT AND CAPE FROM BENDEL

STEICHEN

When you go to the theatre in a hat (and every one will, these nights)—let it be something small and extravagantly feminine and ostrich bedecked such as this one, which makes you think of Fritzi Scheff, and after-theatre suppers at Delmonicos, and ladies stepping out of hansom cabs in 1900. It is of velvet, as is the colourful cape, short and ostrich-edged. Chair from Lavezzo

Theatre hat—engagingly small

Have you a...?



A - SEQUIN ACCESSORIES?

B - A HOUSE-COAT?

C - A THEATRE HAT?

D - A SLEEVELESS WAISTCOAT?

E - A VELVET OR SATIN BLOUSE?

F - A CRAZY PAIR OF GLOVES?

G - A TOUCH OF LAME?

H - A NOSEGAY AT YOUR THROAT?

I - A DIADEM COMB?

J - A BULKY BROOCH AT YOUR NECK-LINE?







WARREN S. O'BRIEN

The Alfred Lunts' refuge in Wisconsin



REUNION in GENESEE

"BEFORE we lived in it," said Lynn Fontanne, "it was a chicken-house."

Unhappy chickens! Little did the evicted birds know what their roost was going to be—or how nobly inhabited.

"We had a grand architect, Carl Dornbusch, rebuild the hen-house," continued Miss Fontanne, "and Claggett Wilson and Alfred did all the insides."

"Lynn did most of the upholstery," said the proud husband. "She's a wonderful upholsterer."

The pictures of her bedroom at Genesee Depot are proof enough. Lynn Fontanne upholstered virtually all the furniture in it—the boudoir *pouf*, the divan, the armchairs.

"The whole house is Swedish," said the Grand Duke Rudolf, *né* Lunt, "after my ancestors, you know. It's all in old Swedish style—some real, the rest copied."

"By Alfred," said his wife. "He painted nearly all those scenes around the living-room, you know. He's awfully good that way."

"I adore puttering around with paint," admitted the actor in a burst of confidence.

"He did a lot of Biblical scenes—Adam and Eve, you know," went on his wife—"I posed for both Adam and Eve."

Alfred Lunt laughed. "Yes, she actually did. She had a little trouble with Adam, but you know how vague all those old pictures are anyway, so it didn't matter in the least."

"It's all really mental," said the versatile Miss Fontanne.

Their life at Genesee Depot, Wisconsin, is, in fact, a pastoral idyll. These two brilliant actors lead a life of rustic simplicity undreamed of by the hundreds and thousands who see them behind the footlights—he so vital, so struck by sudden gusts of genius, she so fragrantly glamorous and beautiful.

The Lunts have eighty acres of land at Genesee, on which three houses were built—one for his mother, one for his sister, and one for themselves, the hen-house of his younger days. Next to their perfect house, with its red and blue and yellow gaiety, their chief pride is the garden.

"You should see Alfred," said his wife, "hoeing and hoeing! He weeds, and he ploughs, and he mows. He's up and out by seven in the morning, tending to his broccoli and the huge ox-heart tomatoes and the pease and the beans. His finger-nails break off and grow black, and he forgets to shave. He looks like an out-and-out absolute bum. You'd never know him!"

She helps him often in the garden, dressed in an Austrian *dirndl* dress that Katharine Cornell brought her from the Tyrol, a kerchief around her head. Others might look "arty" in a costume like that. But not Lynn Fontanne. You have only to study the photograph that heads this article to see the beauty and the dignity with which she endows clothes.



SWEDISH KITCHEN DECORATED BY CLAGGETT WILSON



Genesee Depot consists, virtually, of fifteen homes and one hotel. There is no night-life.

"None, that is, except the Friday dances at the town hall," explained Lunt the farmer. "I go to them regu-

larly. They dance the lancers and the schottische and the gallop and polkas and waltzes. No modern dances. The young people don't like them."

Six years ago, it appears, they started dancing these old dances. For two years, the population of Genesee looked askance. Now they drive in for miles every Friday night to prance in a Paul Jones.

"Alfred twirls around with all the village belles," said his wife. "But I stay home. It's too much effort to go—besides being rather sweaty."

Usually, the Lunts are in bed by nine-thirty, exhausted by a day of farming, of house-painting, of manual labours. Now and then, they visit the family homes, but only by appointment. Their sense of privacy is a vital one at Genesee, and never to be violated.

In the middle of the day, the Lunts have their big meal. "Very unfashionable," says the feminine half. At night, they have salads (home-grown) mixed in huge wooden bowls, cheese, *sauerbraten* or stuffed cabbage leaves, fruit, beer. They have an Austrian cook whom they adore. And a handy

man, Benny, who takes care of the chickens and the fantail pigeons and the grounds and the garden and the car.

This was the first summer they had guests at Genesee. (The house wasn't ready before.) Notable guests: Kit Cornell, Thornton Wilder, Alexander Woolcott, Margalo Gillmore, Margaret Ayer Barnes, Ex-Governor La Follette.

The Lunts's feeling for their home at Genesee amounts to a passion. No effort is too much to make it more beautiful. No pains too great. Every corner, every mirror, chair, window, stairway is cherished and perfected.

"I still have to decorate the kitchen ceiling," says Lunt the maestro, "and several other places. And Lynn isn't finished with her room yet."

"Not by a long shot," she adds.

"And we're going to have a swimming pool, too—"

"Alfred doesn't see the point in swimming, but we think it would be nice. For guests on hot days, you know."

The Lunts have left their home now for a year in Europe. Sweden, Russia, Poland, then England, where they will probably warm the hearts of Britishers with "Reunion in Vienna."

"We're terribly excited about leaving," said Lynn Fontanne the day before they sailed. "It will be wonderful. But you know, it wouldn't be half so wonderful if we didn't know that that house in Genesee is waiting for us."

"No, it wouldn't," chimed her husband. "It's part of us, you see." The most real part, in all probability. The proof that these two brilliant aristocrats of the stage are rooted in the truth, and owners of a very rare wisdom.



GUEST-ROOM, WITH RED-AND-WHITE CHECKS



WARREN S. O'BRIEN

LIVING-ROOM • WALL DECORATION BY ALFRED LUNT



PORCELAIN PARROTS AMONG ROCOCO SCROLLS

SKETCHES ON THESE TWO PAGES BY DAVID PAYNE



WHITE BIRDS

FROM the days of cave-dwellers, animal forms have prevailed in decoration. The naïvely etched buffaloes in primitive huts paved the way for the baroque birds and monkeys of Bérain's eighteenth-century tapestries and the Berlin woolwork kittens so much cultivated a hundred years later. But it remains for the present era to use winged creatures with point and effect as an essential part of decoration.

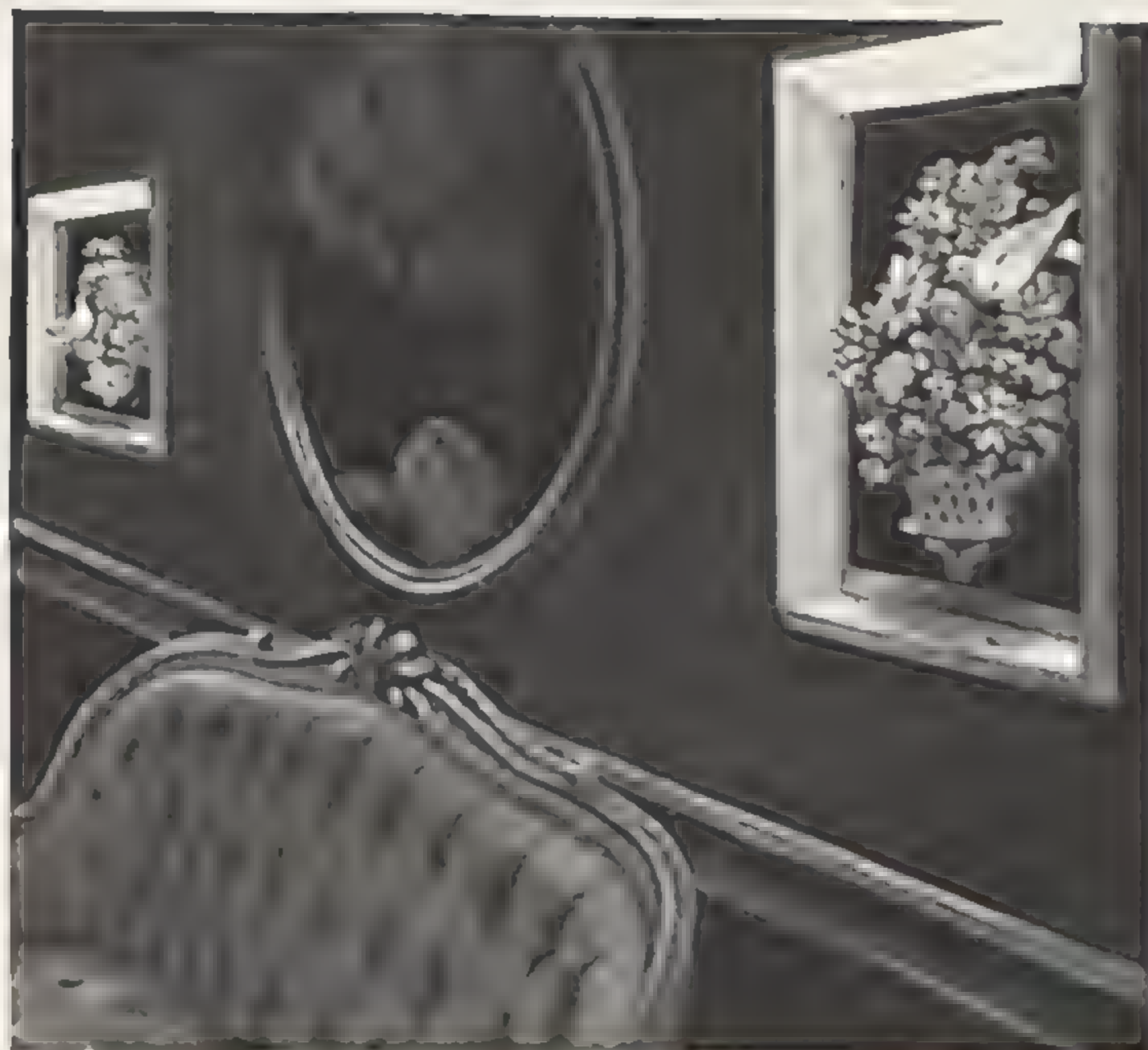
Against darkly coloured walls—at last established beyond question—white birds, with their very logical accompaniment of white flowers, form the basis of these practical fantasies evolved for Vogue by Bruce Butterfield. White painted wood is used for a console table that simulates drapery, shown directly above. A pair of candelabra with exquisitely modelled cherubs flank the unusual arrangement of white roses and lilies in a polished shell.

This same talented decorator has evolved a gigantic cage (shown right) from a Victorian bird-cage and fitted it before a window. White cockatoos live here peacefully in the sunlight.

Overmantel decoration is seldom anything but of the portrait-and-the-candlesticks school. In the highly original treatment shown on the opposite page, an elaborately contrived rococo pattern of carved wood is fitted with brackets upon which stand white porcelain parrots. It recalls the plaster-work panelling of Georgian drawing-rooms.

In a small foyer, Mr. Butterfield recently set into the wall deep shadow-boxes lined with dark blue mirror. Against each of these mirrored panels (sketched at the right, above) is set a half-basket, which holds a bouquet of miraculous white shell flowers and white doves—constituting the entire decoration of the room.

Extravagantly, Mr. Butterfield suggests that the mirrored shadow-boxes might be composed of actual flowers—he would not hesitate at actual doves! However, let us suggest that imagination be tempered at times by the A. S. P. C. A.



White porcelain parrots perch on the scrolls of the mantel decoration (opposite page) placed against a dark mirrored wall. At the top of this page is a white wood console displaying rococo candelabra and white flowers in a shell

Set into a dark wall, those mirrored shadow-boxes, above, top, hold baskets filled with white flowers, each adorned with a white dove. The gigantic window-cage, just above, made of white painted metal, houses a family of white cockatoos



HOYNINGER-HUENÉ, PARIS

Princess Paley, movie bound

As the wife of Lucien Lelong, the beautiful Nathalie Paley has launched any number of outstanding fashions in Paris. Now, this half-sister of Grand Duchess Marie and Prince Dmitri of Russia will bring her chic to the films. Lelong designed this feather-and-paillette cape for her

VOGUE'S SPOT-LIGHT

on the passing shows

THE season is on. It opened, technically, with a movie, "Emperor Jones." The crowd outside the Rivoli had the rustling excitement that presages the end of summer apathy. The crowd, in fact, was pathetically eager. Theatre audiences always are. Tell them it's going to be a great winter, and they'll believe it. Managers, however abysmal their other ignorances, know this. They seem to trade on it, realizing that no matter what their past sins were, the people will always give them another chance—limitless chances.

The season had begun, but in name only. For the audience that filed out of "Emperor Jones" (a sprinkling of exalted swells and charity-minded, white-haired ladies in brocade capes in a sea of small dark people from the movie world) had a look of mild regret. Children a little cheated. For even the fine acting of Paul Robeson, even his darkly sonorous voice, could not save the film from a certain flatness, a certain lack of reality. The form, the shell, was there; but the inner fire lacking, the life gone out.

It remained for "As Thousands Cheer" to fan the slow season into full flame; a brilliant opening, if ever there was one. A dozen police were stationed outside the Music Box to prevent the *hoi polloi* (and our own camera man) from pressing in on the élite as they aired themselves between acts. The crowd was so dense that most of our shots went wild. But you can see the dusty yellow glare under the



LESLIE HOWARD



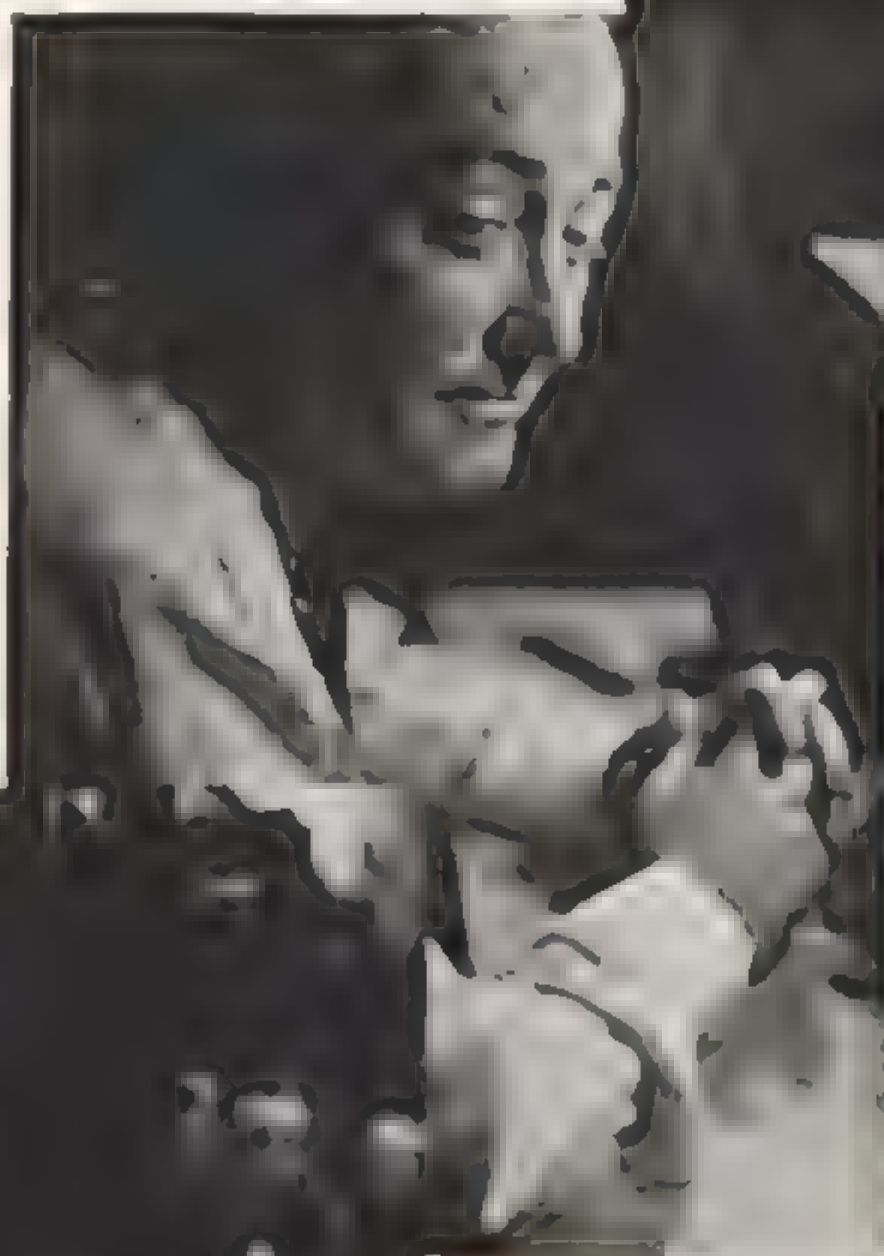
OSGOOD PERKINS



THE NEW O'NEILL



WILLIAM GASTON • FIFI WIDENER WICHFELD



GEORGE M. COHAN

Music Box marquee; you can see Mrs. Aksel Wichfeld in silver fox, smoking; and Mr. William Gaston, separated by George M. Cohan and the exigencies of lay-out from his charming companion with the gold band in her hair. The rest, you will have to imagine: Ina Claire, Helen Hayes, Marc Connelly, Neysa McMein, Al Smith, Dwight Wiman, Harold Ross, and at least two score of other luminaries, creative, decorative, critical, or merely rich. They were all enormously elated by the show, of which more anon. Much more.

So far, the men have it. The fact that most of the personalities on this page are men is no coincidence. It is, rather, a relief. In the theatre, talented men are apt to be lost in the shuffle of beautiful and untalented women. This is a woman's country. And audiences forget that while a beautiful woman is a pleasant accident, men of the calibre of Osgood Perkins and Charles Laughton, of Paul Robeson and Leslie Howard are products of laborious years, and not easily duplicated. Artists are rare.

Osgood Perkins was snapped in his dressing-room, preparing for a rehearsal of (Continued on page 103)



PREMIERE, "AS THOUSANDS CHEER" • (ABOVE, LEFT) DUDLEY MURPHY

AFTER-CURE IN CENTRAL EUROPE

ALL summer holidays are, in a sense, cures. And, like the more serious and more clinical cures, they should be followed by an after-cure to get the real benefit. In Europe, since the War, the summer-vacation cure is hot weather and sea-bathing—taken in the South of France, in Venice, or at Biarritz. But to be precipitated from an ordinary life in a temperate climate to a tropical life under a blistering sun is at the same time a godsend and a shock. Hence the after-cure.

The first step towards this climatic "chaser" is to climb into an open car and go from Cannes or Venice, let's say, as far as Como on the first night. Here, instead of sea-bathing, there is fresh-water bathing of a lower temperature to prepare you for the exhilarating chill of the Austrian lakes. Sartorially, too, the change is gradual; and you avoid that cruelly abrupt transition from polo shirt at Cannes to boiled shirt in Paris.

In Como, on my most recent after-cure, I lunched with Mrs. Richard McCreery at her beautiful villa, before going on to Saint Moritz. Arriving by boat from Villa d'Este, we climbed the famous stairway from the water's edge to the terrace and lunched in a cool loggia in the shadow of the hill. The *scampi* are wonderful—her chef makes a specialty of

Small towns and great houses

them. We sit under a big tree, having coffee and watching the light changing under the midday sun until it is time for us to be off to Saint Moritz.

The car takes us along the beautiful shores of the lake until, in the late afternoon, we climb the steep Maloja pass, to the plateau where Saint Moritz is, dotted with emerald-green lakes and pine-trees and carpeted with lawns. It is the exact opposite of the picture of Como—Como with terraced gardens dipping into the lake, sophisticated flower-beds, and stone cupids holding lanterns. The rugged mountain scenery invites one to camp by the side of a lake in the wilderness. The antidote to this mad impulse is, of course, a hot bath, a dinner-jacket, and a cocktail in the luxurious Palace Hotel at Saint Moritz, where the idea of camping fades away. The Baron Eugène de Rothschild gives a lunch party at Hanselmann's, bringing a crate of his own fruit sent to him from his country house near Paris every day when en voyage—nectarines, peaches, and grapes wrapped in cotton—the only things Hanselmann can not supply so well as the Baron (you know, it is *the* famous restaurant and cake shop of Europe).

I have seen Kitzbühel. This sounds as if I had had an audience with Mussolini or Hitler. But the reason I make it so dramatic is that this charming little village in Austria has, all of a sudden, become one of the most popular winter sports resorts in Europe. It is a beautiful, tiny place—a village laid out like the letter T, entered by three archways—and it takes about five minutes to walk down the main street and back. The houses are painted in all colours of the rainbow. There is one big hotel (the Grand, which is very grand, where one dresses (Continued on page 83)



BARONESS EUGÈNE DE ROTHSCHILD • SIR WALFORD SELBY



COMTESSE PÁLFFY AND BARON HUBERT PÁNYI



GAILY PAINTED HOUSES OF KITZBÜHEL



LUNCHEON PARTY AT THE BARONESS SPIEGEL'S VILLA

On the opposite page, that smart carriage drives to Baroness de Rothschild's golf course at Enzesfeld. And the Comtesse Pálffy shows the back of her native blue linen jacket and felt hat trimmed with a "brush"

Below is a peasant house on the estate of the Baroness Spiegel, which has been turned into an interesting museum of Styrian art. At the right is another popular cure—the radium water baths at Vöslau, near Vienna



ON THE PIER AT STROBL



BARONESS SPIEGEL'S PEASANT-HOUSE MUSEUM



THE MARQUISE DE PARIS AND COUNT SALA AT VÖSLAU

Stormy weather



- It's smart to be sensible on rainy days, and now you can be chic, as well. These three scenes show how Shuglovs have revolutionized rain shoes and cut inches from rainy-day feet
- 11 A.M.—With your tweeds, wear Shuglov rubber Oxfords with simulated lizard trim; Gimbel
- 1 P.M.—For lunch, slide into a Shuglov overshoe that looks like kid and lizard; Bonwit Teller
- 5 P.M.—Goodrich's suède-like pumps; Altman



- A sudden downpour needn't spoil your golf game, if you're inside this cravenetted gabardine jacket, interlined with chamois. Rain won't trickle through that fastening; Peck and Peck
- You can trust the Scotch to make good provisions against a rainy day. That interlined Scotch plaid gabardine rain-coat, in blue, beige, and green, makes a good utility top-coat, too; from Peck and Peck
- A pigskin handle spells considerable swank on that Follmer Clogg umbrella above. Its given name is "Swagger," and it's as dependable as the British Empire; Saks-Fifth Avenue
- What look like a couple of orphans in the storm on the opposite page are two very smart young women completely equipped for the worst of weather—from their Pierce-Arrow sedan (model 1247) to their U. S. Rubber rain-coats. The first coat is a Mainbocher model of rubberized silk—unspeakably smart in white or parchment-beige. It swings loosely from the shoulders and will go over the baggiest tweeds; Saks-Fifth Avenue
- The other coat is a Vera Borea model of peach-skin suède with triangular metal clips; from Best





DESCRIPTIONS ON THE OPPOSITE PAGE

Let it rain—on these smart rubber coats

TWEEDS AND CORDUROY

For autumn pavements or paths



We asked the camera man to snap that checked suit twice, so you wouldn't miss anything. The red, black, and white tweed speaks English, but Vionnet is responsible for the cut. Both the military little cape and separate skirt button over a dress (yes, an entire dress) of thin black wool. Fortnum and Mason has it

Definitely British—in fabric and spirit—that beige-and-brown suit below is a gem you can wear in town or out; the Sports Shop for Women. The young lady starting off for the country in it has the imagination to add a hand-sewn yellow chamois beret and gloves—as the close-up shows; John-Frederics



Tweed or corduroy—you can't go wrong with either. Chanel loves corduroy, uses it every chance she gets for suits, dresses, and coats. Here is her neat suit, of green corduroy, worn with a red-and-brown jersey blouse. The hat is also of corduroy; from Bendel



HENRI LOHSE



The close-up above magnifies the long beige velveteen gloves and velveteen belt worn by the lady in the adjoining snap-shot. And they're accessories that deserve magnifying—so utterly smart are they. The Molyneux black tweed cape, lined with nutria, is worn over a black tweed dress to match; Chez Ninon

Molyneux puts together three colours with phenomenal success in the country suit at the right. Blue-and-beige checked tweed builds the suit—look close, and you'll see its clip fasteners. And the dark blue crêpe blouse is dramatized by a maroon bow—as the close-up shows. Chez Ninon has this



PENIE LOHSE



Again we pound home the chic of corduroy—in that snap-shot at the left. It's a bright blue top-coat in three-quarters length, and the camera eye is focused especially on its schoolboy collar and its dropped yoke back. The beret is of blue velveteen. Both the beret and the coat are from Hattie Carnegie

New bedtime

LAST year's vocabulary is as outmoded as last year's fluffy nightgown when it comes to describing the new lingerie and *déshabillés*. Discard "flou," "ruffly," "vaporous." Substitute "moulded," "classic," "clinging," and you will have the story in a few words.

For Paris has rediscovered the fact that there is no flattery like the subtle line that's an integral part of the gown. So trimmings and little-girl frou-frous have been discarded, and, following the rest of the mode, lingerie and *négligés* have grown up! "*Flou*" is replaced by almost Grecian lines that concentrate on making the very most of your figure. As a result, so magnificently cut are some of the new French nightgowns, you will be tempted to seek a larger audience for them by wearing them right out of the house as evening gowns!

As a startling example, there is the Olga Hitrovo nightgown sketched at the top on this page. It is made of supple, suède-like "*Estivelva*" velvet in pale rose. Tiny Valenciennes edgings dyed to match are typical of the new discreet use of lace. No one has yet called it "Hitrovo's Folly," and Hattie Carnegie herself brought it back from Paris. Can you imagine a more divine extravagance?

Other sketches here will show you the importance of the dropped or rounded shoulder and the raglan cut in the new nightgowns and *négligés*. Olga Hitrovo's "130" at the left shows a distinguished use of fabric in this way—loose raglan sleeves of double silk. And Hélène Yrande's crêpe satin nightgown at the upper left is a good example of the straighter cut, less voluminous skirts.

- Olga Hitrovo's *déshabillé*, "110," of supple rose velvet (top of page) has Valenciennes ruffles dyed to match; Hattie Carnegie
- That white sheath nightgown, "700," by Hélène Yrande, has faggoted surplice panels that tie in back and aid in defining the figure. It's of crêpe satin; Hattie Carnegie
- Third is Olga Hitrovo's blue Synpa crêpe *déshabillé*, which is made with a high neckline, raglan shoulders, and double-cut sleeves



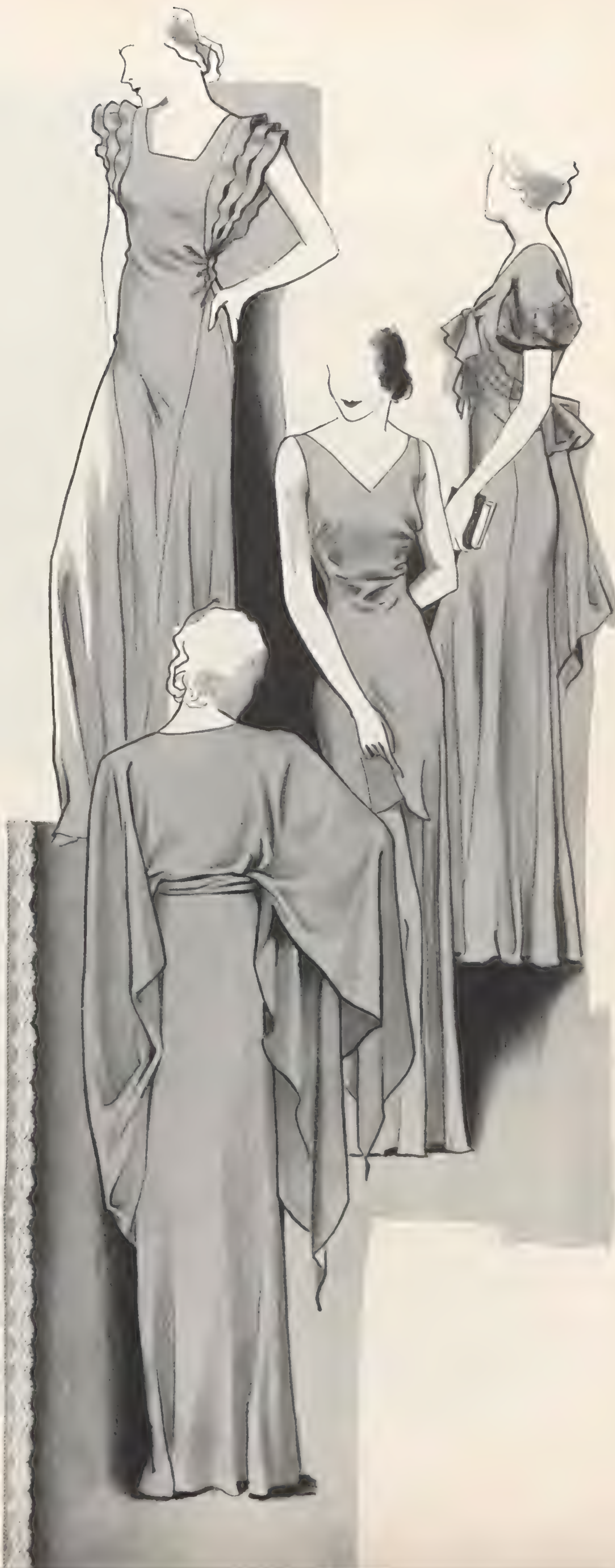
silhouettes

THE princesse line has its devotees in the lingerie as well as the evening mode. Whether the line is relieved, as it is in the Yrande nightgown at the top of this page, by small, but shiny crêpe satin ruffles, or left starkly simple as in Annek's, shown in the centre sketch—it is always a comfortable line. That is one of the sterling virtues of this whole new bedtime silhouette. How could you help relaxing in the loose, flowing lines of that Annek negligé below? She calls it "Les Ailes," and the magnificent sweep across the top is achieved by cutting it in one piece from wrist to wrist.

In New York, the shops are following the same school of thought. Kargère has brought back from Paris one treasure of a nightgown that deserves a paragraph by itself. We hope the most beautiful young bride of the season will buy it. It has the dropped shoulder-line, too, with minute tucking to accent the line. It is all of heavy white chiffon, with a princesse waist so high that it might almost be called Directoire. So simple—but devastating.

In the larger shops, the feeling for greater simplicity has already had its way, and elaborate flounces are going begging. Narrow lace edgings have supplanted masses of lace. Satin is having its day now, as a perfect medium for flowing Grecian lines. Do you remember the tiny dotted evening satins that you either owned or coveted last summer? Many of the new nightgowns and negligés are made of the same thing, done in lovely pastels. A simple sheath, for instance, moulding the waist, made in rose with a white dot or in pale blue with a pink dot. Could anything be sweeter?

- At the top is Hélène Yrande's fitted nightgown, "696," of pink Turco crêpe, square necked with ruffles of satin; Hattie Carnegie
- Bows in front give a chesty look to Gorbatsky's night-dress, "1," of double-weight chiffon and pink Alençon; Saks-Fifth Avenue
- Perfectly austere is Annek's "Ruban Noir," of pink fleur d'iris crêpe; Bergdorf Goodman
- Classicism is featured in Annek's "Les Ailes," of turquoise crêpe; Bergdorf Goodman



**Keep up your knitting,
keep down expenses**



A real shirt-waist is the newest thing to knit by hand—the craze for shirt-waists showing no signs of any let-up. The amusing one in the upper corner is of apricot wool, knitted with a linen-weave stitch (as simple as child's play) and sewed together as though made of cloth. A tiny scarf slips through buttonholes and ties in a knot at the neck. Mademoiselle Agneta Fischer is wearing it here

We show you both the front and back of the second blouse, in flame-red, so you can get a good look at that new neck. An easy novelty ribbed stitch is used. You can get knitting directions for both blouses by writing (enclose a stamped envelope, please) to Vogue, or to Wanamaker in New York or Philadelphia, or Marshall Field, Chicago, and all three shops have the blouses on exhibition

12 Pages of Good Investments

coat.....	\$135	.....	\$175
Silk dress.....	45	.....	60
woolen dress.....	35	.....	50
suit.....	65	.....	100
extra blouse.....	10	.....	15
three hats.....	45	.....	60
dinner or afternoon dress.....	50	.....	65
evening dress.....	65	.....	75
evening wrap.....	50	.....	100
If you have.....	\$500	or.....	\$700



IF THE chart above doesn't mean a thing in your life, make yourself one that does! It was put there to suggest again the old Vogue maxim that it is not so much what you spend as how you spend it. The more modest your allowance, the more important it is to proportion it so that it does the most good. It's easy to say: "I'm not going to spend a *thing* on clothes this year." Yet, before the season is out, you will doubtless have squandered a surprising amount on a dress here or a hat there. Figure it out for yourself, and take the word of these Old Timers at Vogue that it will be well worth the effort to apportion your money on paper before you put a toe across your threshold!

There are two ways of going about this game of dressing on little money. Buying really cheap clothes in the hope that they will look like more is thoroughly unsatisfactory in the long run. The second way is legitimate, and Vogue does believe that, by exercising taste and imagination, you can double the effectiveness of a few good clothes.

Even if you are a young girl with a paternal allowance as small as \$300, cheap clothes aren't justifiable. A good coat is essential, and you should sink a respectable amount into it. You can't cut much of a swath in a coat with dubious fur at sixty dollars. But for the same money, you could have a well-cut furless coat that no one could put a price tag on, and there is always the human hope that Aunt Jessie will do the Right Thing at Christmas in the way of a fur scarf. And what's to prevent having a tomato-red velveteen scarf to wear with it on odd Tuesdays? Even with ten thumbs, you could make one from a Vogue Pattern (No. 6122), in case you take our advice.

But let's suppose you have a slightly larger sum to spend—perhaps one of the amounts shown in the chart above. We take it for granted that your first move will be to go through your closets with an appraising, but not too charitable eye. There may be sufficiently important left-overs to influence the colour basis of your buying—a good black fur coat, for instance, settles certain things conclusively. If there is no such garment, put down your winter coat as the major item on the list and give it the lion's share of your money. Probably it will be black, and the silk dress to wear with

it is the next consideration. Though we don't mean to make you into a drab, we suggest you steer clear of little models with bright inserts (not removable), if this is to be the only dress of its kind in your wardrobe. Yours is that black one with the fundamentally good body-lines on which you can work variations later on, with accessories and scarfs. A smaller sum is appropriated for the town woollen or sports dress, depending on the formality of your coat. You might choose a colour here for variety—say a brightish green that you can wear with your black accessories.

The suit we list next because it has no equal for comfort. As a separate outfit, you may choose what colour you will for it, but never forget that life will be simpler if the suit accessories are interchangeable with another costume. The semitailored suit that you can dress up with a soft blouse and pumps, or down with ghillies, sweater, and felt hat, is always the best bet for a limited income. You ought to have three hats to vary the outfit: a brimmed felt, a town toque, and a little velvet one that you can wear both for afternoon and dinner. The choice of a dinner or afternoon dress will depend entirely on where you live. A dinner-dress is better this year if you live in a city of any size, since this type of costume has a new importance in the mode. Don't forget the dinner shirt-waist-and-skirt as a chic, but practical possibility. (Turn to pages 70 and 71 for examples.)

Your evening-dress allowance has been stepped up a bit to permit one really good gown for great occasions, but it would not be difficult to cut corners on the wrap. Here is another chance to try making something for yourself—there are innumerable Vogue patterns of wraps without fur that have great elegance in their simplicity (Nos. 6470, 6502, 6434).

It may seem hard to find the worthy clothes we have described in such vague, but glowing terms, for the prices we mention, but our snooping around the New York shops has proved it entirely possible. For instance, Macy's has a Vionnet-line coat without fur for (Continued on page 84)

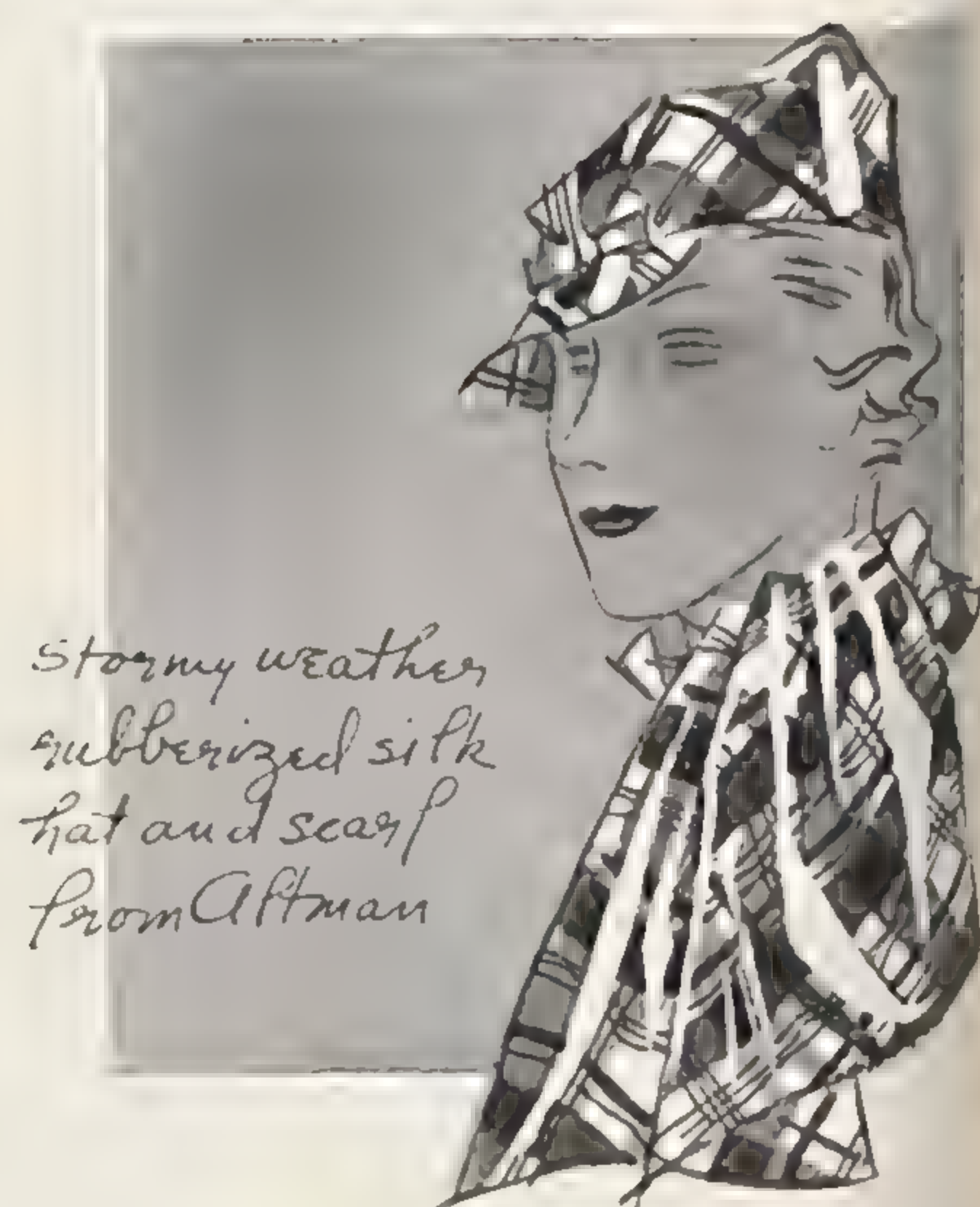
Great dash for little cash



Moire crepe and silver
Kud evening sandal;
French Bootery



Suede "Beau Geste" shoe; Saks Fifth Avenue
suede "Foglar" shoe
from Best

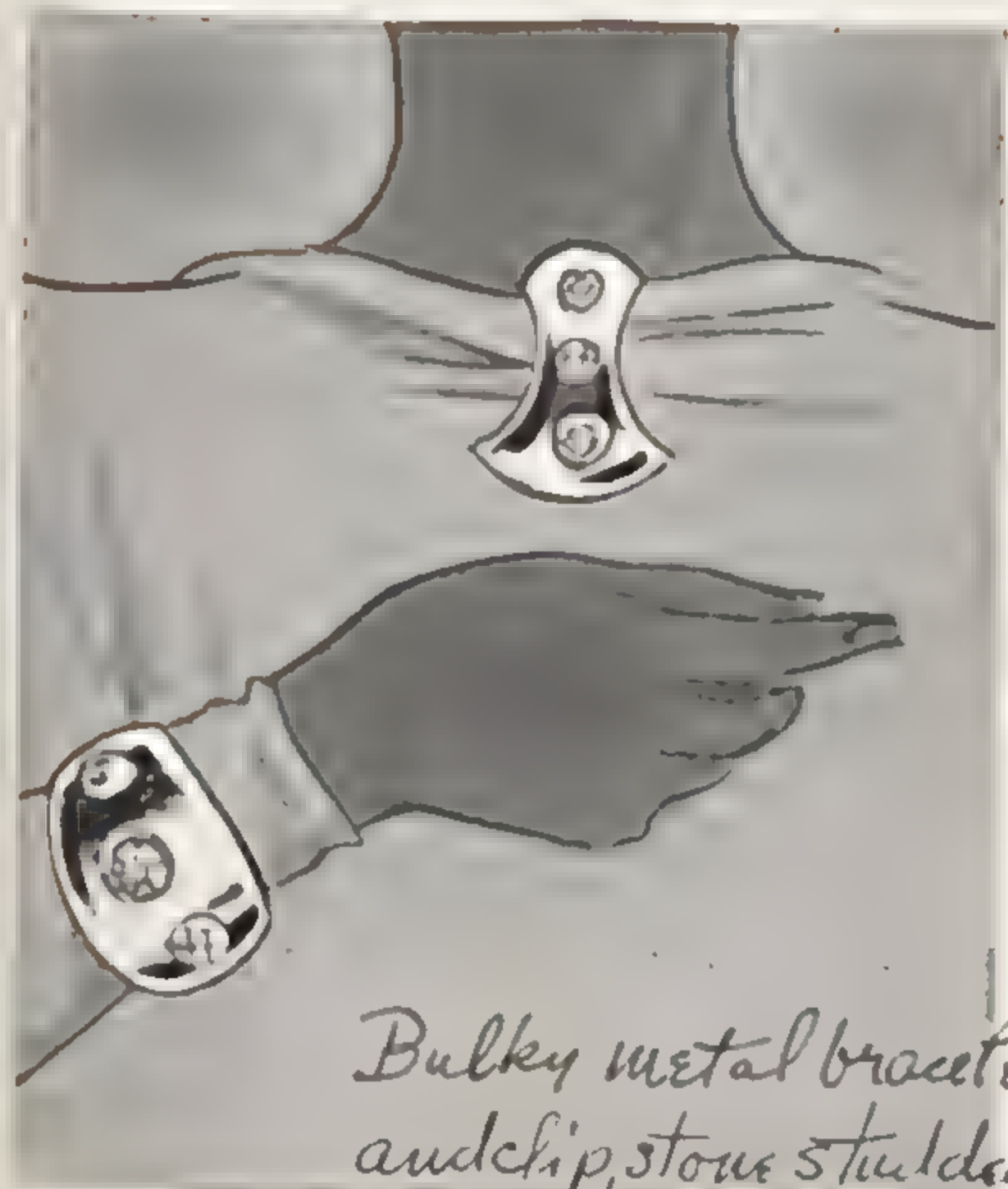


Lamé dinner bag by Koret;
Jay Thorpe. Crepe and silver
dinner pump; Parisian Bootery



Metal clip on a red velvet evening jacket
from Best





Bulky metal bracelet and clip, stones studded, Bergdorf Goodman

Mannish shirt of rust suede for autumn golf; Peck and Peck



Ostrich handkerchief can be worn also as evening scarf; Saks Fifth Avenue



Hand-sewed suede pull-on and diagonally knit corduroy gloves, Best

Net taxi hat to wear between house and theatre - by Sally Victor; Lord and Taylor



Shirred lastex velvet

blouse for your new dinner-suit; from Best



Tempting plaid velvet blouse for a tweed suit, Bonwit Teller

A new waistcoat of quilted velvet in gay colours; Altman



B o l i n



Blistered antelope horn bag with metal frame; Altman

SHIRT-WAISTS and SKIRTS



HERE is Vogue's contribution to the Art of Magic, guaranteeing you a perfect performance in one easy lesson. Lord and Taylor will provide the props, and the trick is a legitimate one—

how to turn one dinner costume into three. The large sketch in the centre of the two pages shows a choice between a dinner shirt-waist and skirt, and a velvet suit with a separate shirt-waist. Either one is the basis for any amount of abracadabra. First, take the long black bagheera skirt topped with a pastel treasure of a blouse—naughty dropped shoulders and discreetly high neck. Add earrings, flower, and bracelets, and be as formal as you like. Next, remove gadgets and dress the whole thing down by wearing the little black cap shown in the sketch at the upper left—which is made of bagheera with a black velvet insert for height.



Or, buy the satin blouse shown both front and back in the little sketch below (so that you can see the charming bows and the deep décolletage, too). Wear this with the same bagheera skirt—and presto! change!—a new gown! Or say the magic word, "Lamé," and don the delectable lamé jacket shown in the small sketch above, in the centre. In a twinkling, you have an entirely different costume—all silvery and gay. These are only hints of the transformations possible with the bagheera skirt as a start—and a little bright conjuring with your accessories.





FROM LORD AND TAYLOR, NEW YORK; MARSHALL FIELD, CHICAGO

DINNER-DRESS MAGIC



THE velvet suit in the large sketch at the left is Black Magic—but it will do only good to any wardrobe. If you can't think of dozens of times when you will use the interlined black velvet swagger coat (with other costumes, too), we think little of your imagination. The blouse that goes with it is white enchantment made of crêpe, with a soft, ruffy collar and front punctuated by rhinestone links. You can see it better in the little sketch just above.

Now, take the black velvet skirt of the suit in one hand, and a wishing wand in the other, and order up that bow blouse shown at the lower left on the opposite page—this time, in emerald-green. You can give an additional fillip to this trick by adding Sally Victor's little excuse-for-a-hat, shown at the right. This is merely a devastating coronet with a bonnet back, made of black velvet.

By every astrological sign, the night when you don this costume, hat and all, would also be a propitious time to wear Talbot's stitched black velvet gloves, shown in the little sketch below, and to carry a small black velvet pouch bag like the one illustrated beside it.

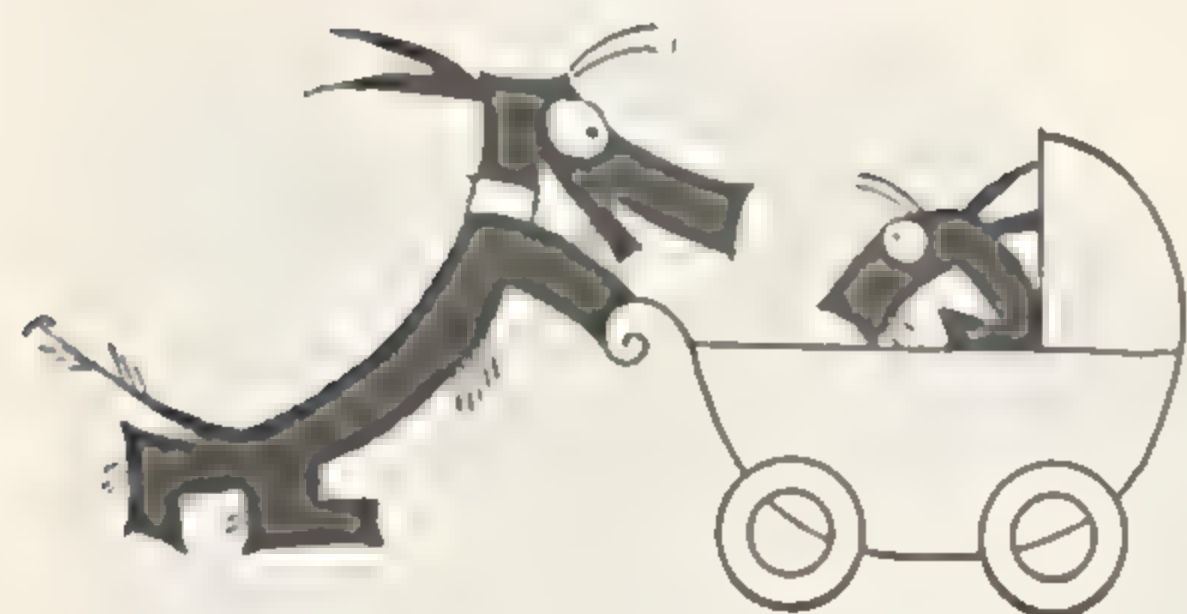
With the same wishing wand (another name for a good imagination), you can accomplish innumerable other tricks. All of the props shown on these two pages are from Lord and Taylor, and you will find the dinner shirt-waists, jackets, and skirts in the Little Salon, the gloves, bag, and important evening hats in their regular departments. Then, let your own magic do the rest.





AND NOW A KNITTED EVENING DRESS—AN ANNE MARIE MODEL OF DULL WHITE COTTON TAPE; FROM MRS. FRANKLIN, INC.

Shop-hound



• Shop-Hound practically spends her life snooping about the New York shops. If you need advice, write to Vogue's Shop-Hound, 420 Lexington Avenue, N. Y. C.

HAVING decided to see just what could be bought with very little money, Shop-Hound started out with her clothes philosophy clutched tight in a fore-paw. Of course, she knew it all by heart, but kept a copy handy to toss a passing convert. Some of it read, "Better go into a huddle with pencil and paper before planning a wardrobe." "Miscellaneous buying is fraught with dangers that lead to heartache." "One staunch little dress doing service on the back is worth six limp garments pinning away in the closet."

• Shop-Hound, intrepid creature, began her hunt for moderately priced clothes at Bergdorf Goodman. She bounded over the threshold and asked to be shown inexpensive things. Not a semblance of an eyebrow was raised, and the most marvellous values were produced. A black-and-white wool dress, deftly tailored and having businesslike pockets, cost in the neighbourhood of \$25. It was the sort of dress that stands by you through a hard, cold winter. Then, there was a three-piece knitted suit, a spongy knit in a green-and-white mixture—a splendid garment for Palm Beach and environs, as well as the northland. This was priced about \$35. Another suit had a navy-blue ribbed wool belted jacket and a blue plaid skirt. The cost was around \$30. A crushed velvet evening dress in arbour-green, with a train, had an effective cut about its middle. It was a garment that would cause a husband to think his *frau* a cheerful liar when she told him the price—less than \$70. At this juncture, an evening girdle was produced, made of Lastex satin, with no bones and an ability

to restrain the tummy. It cost only about \$8—and wait till you hear about the garters! They belonged to the new school of stocking hitchers which keep everything bumpy.

• From Bergdorf Goodman's, the Limited-Income route went up Madison Avenue to Mrs. Moss's shop. Such a good-smelling shop! Mrs. Moss imports, among other things, French flannel sachets, just the size of a bureau drawer, and their heavenly fragrance lasts a year and can be restocked. Old Shopie Houndie saw a copy of Chanel's two-piece black-and-white tweed dress—feather weight and with a sprinkling of wine colour. There were wine buttons on the blouse, and the cost was under \$33. Another good dress to wear under a fur coat was a tan hairy woollen, which did slim things to the hips and cost, very reasonably, about \$22.

• Then on South a few blocks to Martha West, of knit fame. Miss West has opened another shop on the corner of Forty-Ninth Street and Madison Avenue. Both her shops carry the same type of clothes—and very good clothes, too. An eel-grey suit with a sprinkling of yellow in the weave had a blouse with a high, round neck and a scarf that tied once and tucked its ends through largish buttonholes under the chin. The blouse had eel—or, if you like, caviar-coloured—buttons down the chest, the skirt was plainish, and the coat straight. All for less than \$30.

• The trek continued down the Avenue to Fanny and Hilda, two millinery-minded sisters, who are doing an enormous business, the reason being that, while no hat stays on an unsatisfied head, there are no heads that aren't satisfied here. Fanny or Hilda supervise every fitting. Their headgear isn't cheap, but extensive study has proved that it's bad buying to economize on a hat. The hats are all made to order, and they cost around \$18. There were Tyrolian hats, stitched heathery tweeds with bird feathers, many good classic felts, and tam-like turbans of coloured velvet.

Tips on the shop market

• Slight pause in the pursuit of good values, to meditate on the problem of children's clothes. Fervent wishes that some way could be invented to prevent the little dears from growing at such a rate. But there is no time to brood about that problem, since they will grow, do what one may, and they mustn't be allowed to look like Topsy during the process. A good solution to all this is to start your child's outfit with a coat—a sane, all-around garment that

fits and has style. The coat shown at the left is one of the many English tweeds that Mary Lewis brought to Best, this autumn. It's made of a basket-weave woollen in brown, red, or blue, costs about \$18, and is made in sizes four to six. The collar is of velvet with rows of

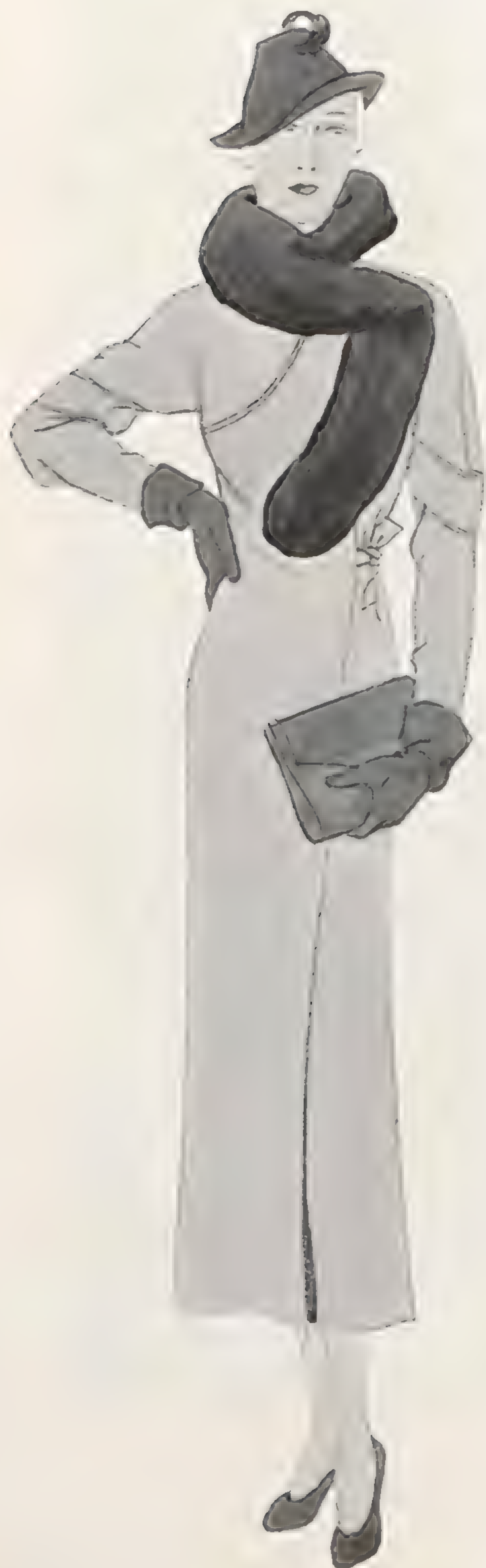
stitching. The hat alongside is made of the same tweed. Children's hats should be simple, of course, and it's wise to have them match the coat—either made of the same material or of felt dyed the same hue.

• In the group at the bottom of the page are four more smart little English coats. First, one with a tiny, scalloped collar. It is made in brown, a nice clear brown (incidentally, there is nothing muddy in the colours of any of these English coats), red, green, and violet. In sizes four to six, and costing about \$23. The largest coat, in the background, is of wool lined in kasha. The (Continued on page 104)



MODELS FROM BEST

Vogue's Smart Economies



SELECTED BECAUSE— That coat at the left is a slim, youthful model for general, all-winter wear; the fur collar is beautifully shaped; the coat is made of Forstmann's diamond-patterned woollen, with a beaver collar, or of black suède woollen with a black fox collar; \$100. Jay-Thorpé has it

SELECTED BECAUSE— This two-piece dress (above) is perfect to wear in and out of town; the square neckline and contrasting scarf are smart and becoming; the fabric—a corded wool—is exceptionally fine for a dress at this price; the lines are well-cut. In various colours; \$20; Lord and Taylor

SELECTED BECAUSE— The fabric is a new ribbed rough silk crêpe; the dress has a looped collar faced with silver or gold lamé to match the facing of the sleeves, and shirring below a yoke; the waist-line is adjustable; the skirt has smart fulness at the back. In various colours; \$30. Best has this



SELECTED BECAUSE— This dress is dignified, but sophisticated and very wearable; it is made of silk Canton crêpe with flat, looped silk braid covering the sleeves to the elbows and trimming the bow neck-line; it has a three-tiered skirt. In women's and little women's sizes; \$40; Altman

SELECTED BECAUSE— Lamé, when used as smartly as in this dress, has great elegance; the attractive material is Sparkle silk crêpe, a supple fabric threaded with gold metal; the lines, fit, and workmanship are all distinguished. In women's and little women's sizes; \$50; from Franklin Simon

SELECTED BECAUSE— This coat is adapted from one of the smartest models in the Chanel collection; it is suitable for women, small women, and débutantes; the fabric is Roubaix suède broadcloth, trimmed with Persian lamb. In women's, little women's and misses' sizes; \$115; at Jay-Thorpe

How to purchase

No matter where you live, you can buy these Smart Economies. On page 16f, you'll find a list of shops where they are available, but, if none is in your town, write to Vogue, 420 Lexington Avenue (and please enclose a stamped envelope), for the name of a shop which is conveniently near you



MAKE YOUR OWN CHIC

Designs for practical dressmaking



• **FROCK No. 6490**—Here is one of those all-occasion frocks that will look well under your fur coat all winter long. The fabric is a fine faille crêpe from Marshall Field Wholesale, and the frock has slim lines, with a jabot collar and ample width at the hem-line. Designed for sizes 32 to 46

• **FROCK No. 6492**—That detachable collar, fluted across the shoulders and crisscrossed in front, makes this dress especially flattering. The material is Celanese "quixilver" satin, and the dress is "Easy-to-Make." Designed for sizes 14 to 20; 32 to 38

• **FROCK No. 6489**—That third dress, above, is formal enough for bridge or for tea, and its smooth shoulders and draped front are very chic. It's of heavy rough crêpe, and it may be ankle length or shorter. Designed for sizes 32 to 42

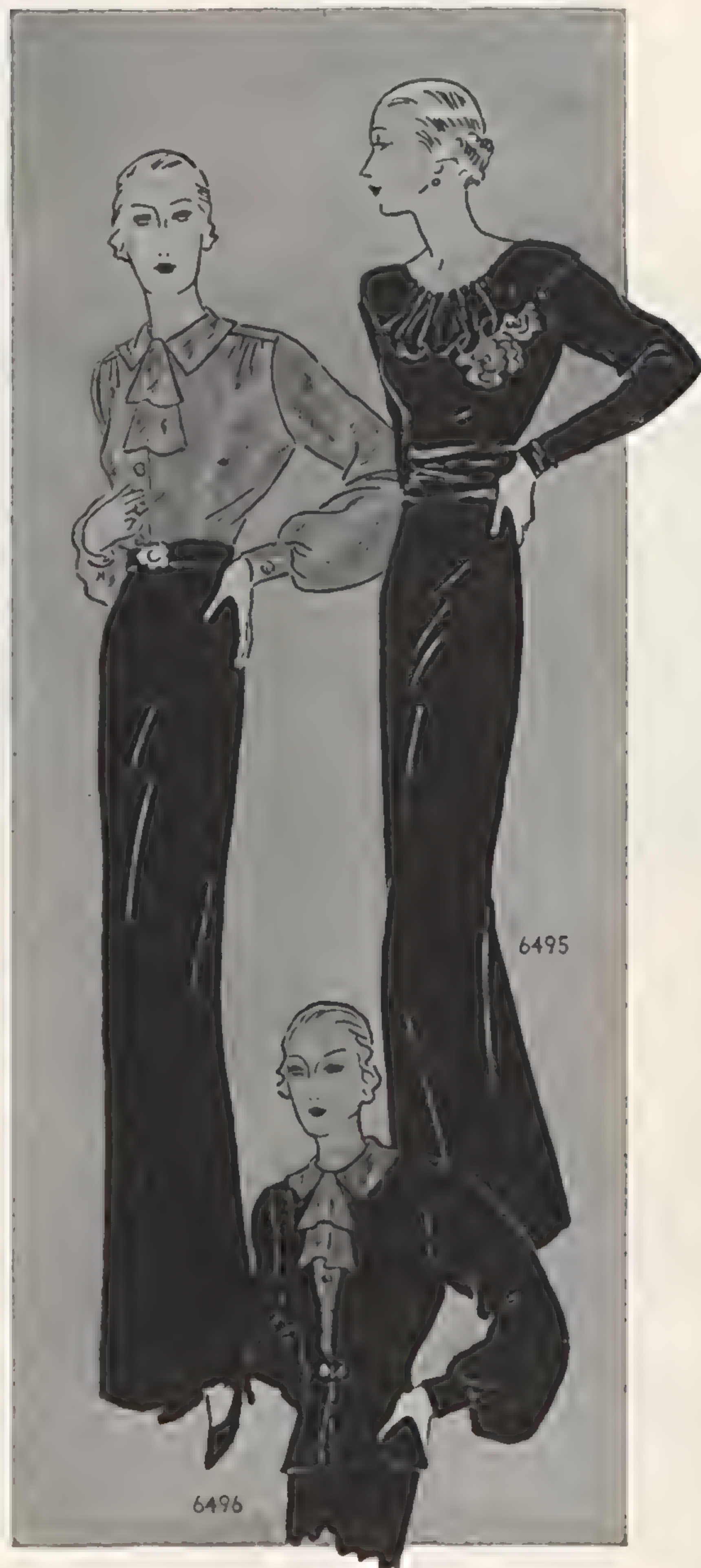
• **FROCK No. S-3670**—There are several new points to notice about this dress—that high, but becoming neck-line, the wide sleeves with deep cuff sections and contrasting facings above the elbows, and the low flounce fulness. Of "Lainella," a semi-rough Dupont rayon fabric. Designed for sizes 32 to 42

BACK VIEWS OF THESE MODELS ARE SHOWN ON PAGE 84



• **FROCK No. 6496**—You'll want a long, but not too formal costume, this winter, for teas, restaurant dining, and theatres. The one below, at the left, is "Easy-to-Make," with a smart crêpe blouse and a jacket and skirt of Forstone woollen from Forstmann. Designed for sizes 14 to 20; 32 to 38

• **FROCK No. 6495**—This is another between-the-dark-and-the-daylight frock—with innumerable uses. It's "Easy-to-Make," too, of Mallinson's bengaline, with a shaped collar gathered in front and with low skirt fulness placed in back. Designed for sizes 32 to 40





WORN AS A BROOCH, A PENDENT, OR AS A PAIR OF CLIPS THIS EXQUISITE PIECE COMBINES BEAUTY AND USEFULNESS IN A MARKED DEGREE.

THESE EAR-CLIPS ARE NEW AND DESIGNED FOR THE CLASSIC LINE OF THE MODERN COIFFURE.

ALWAYS IN HIGH FAVOR, OUR BRACELETS OF DIAMONDS AND OTHER PRECIOUS STONES PRESENT NEW CONCEPTIONS OF BEAUTY AND VALUE.

BY WARRANT OF EXCELLENCE . . .

The brilliance of precious jewels against a background of luxurious fabrics is again the command of fashion, the privilege of women whose heritage is an appreciation of fine and genuine things. By warrant of excellence, recognized for more than a century, this house presents its collection, enriched with new and exquisite creations of which these are beautiful examples. Designed and made at a favorable time and at advantageous prices, they are so offered, providing rare opportunities for the selection and acquisition of enduring and enhancing values.

BLACK STARR & FROST GORHAM

JEWELERS • SILVERSMITHS • STATIONERS
FIFTH AVENUE AT 48TH STREET, NEW YORK
Associated with SPAULDING-GORHAM, Chicago



THE FULL BEAUTY AND BRILLIANCE OF THE TAPERED BAGUETTES ARE EFFECTIVELY REVEALED IN A NEW AND DISTINCTIVE SETTING.



NEW LINES FOR EVENING

Designs for practical dressmaking

• **FROCK No. S-3668**—A dinner-frock with sleeves is the newest thing you can have. Those on the frock below are softly draped, and there is a flattering turned-back collar, too. Chanel's reversible satin gives this graceful model important formality. Designed for sizes 32 to 42

• **EVENING WRAP No. 6494**—The evening wrap below is all-enveloping—to save your frocks for one thing, to give you great dignity for another. Of Skinner's slipper satin, it has a versatile collar that drapes your shoulders or forms a hood to protect your coiffure. Designed for sizes 34 to 42



• **EVENING FROCK No. 6493**—At the left, above, is another example of the very new sleeved evening gown. It features flowers at the throat, a train, and tiers that emphasize the soft silhouette. Of Shelton Looms' "Crystelle" velvet. Designed for sizes 34 to 42

• **EVENING FROCK No. S-3669** Here is a gown that serves as two gowns, by a mere change of trimming. At the right, jewelled straps join the broad tabs. And, above, right, it is worn with a lei. Designed for sizes 32 to 42



BACK VIEWS ARE SHOWN ON PAGE 84

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 360 Adelaide Street, West Toronto, Ontario. Prices of patterns are given on page 101.

Beauty Engagements with Helena Rubinstein

THE OPERA



Flashing limousines . . . glittering lights . . . luxurious evening wraps . . . the flutter of programs . . . opera glasses raised to eyes of deep fringed loveliness . . . Helena Rubinstein's Persian Eyeblack (Mascara). 1.00, 1.50, 2.50. Eyes that look like deep pools of color sparkling with tiny lights. Eyeshadow that lends mystery and enchantment . . . Helena Rubinstein's Iridescent Eyeshadow, flecked with silver, flecked with gold. Blue, blue-green, green, violet-gold. Supercilious brows. Eyelash Grower and Darkener which gives that final touch of fastidious grooming. Also promotes growth of brows and lashes. Eye Make-Up, 1.00.

FIRST NIGHT



The critics approving. Disapproving. Finally agreeing that Make-Up by Helena Rubinstein is the "hit" of the cosmetic world. Act I. Powders that cling like veils of mist. Light. Airy. In alluring shades, Peachbloom, Rachel, Natural, Mauresque. 1.00 to 5.50. Act II. Flaming Red Poppy—the new sensation of Paris! Like the warm glow of a sunset! Red Coral, vivid and flattering to every type; Red Geranium, orange-tinted, perfect for blondes; Red Raspberry, conservatively becoming. Ideal for those with medium skin tone. Lipsticks, 1.00, 1.50. Act III. Rouges that bring the blush of youth to the cheeks . . . Tones that harmonize with lipsticks . . . the four famous Rubinstein reds. Rouge, 1.00 to 5.00.

ARMY-NAVY GAME



Raccoon coats. Pennants flying. Bands playing. Cheers. Pocket flasks. A flurry of snow. Biting winds. Touchdown for Beauty! Helena Rubinstein's Youthifying Foundation Cream (Weatherproof) which protects against wind and weather. Use Cream of Lilies for the dry, sensitive skin. Makes make-up adhere more closely and look lovely longer. 2.00. Pre-football game beauty treatment: CLEANSE with Water Lily Cleansing Cream, the luxury cream which contains the rejuvenating essences of fresh water lily buds. 2.50. NOURISH with Youthifying Tissue Cream, which nourishes the tissues, 2.00. Finish with Anti-Wrinkle Lotion (Extrait) which leaves the skin soft and velvety, 2.50. New size, 1.25.

CHARITY BALL



Gleaming jewels . . . shimmering gowns . . . beautiful women with youthful radiant skin free of fatigue lines . . . clearcut contour, hair exquisitely waved . . . Beautiful women who visit one of Helena Rubinstein's Salons for beauty treatments, at least once a week. Salon Treatments include: Hormone Twin Youthifiers (also prepared for home use, 10.00. Special Strength, 15.00); the youthifying Herbal Masque Treatment (for home use, 2.00 and 5.00 sizes); shampoo; permanent waving. Complete Salon Service. For beauty advice of any kind, without obligation, call at the Helena Rubinstein Salons. For Helena Rubinstein beauty preparations, visit any smart store or Helena Rubinstein's Salons.



helena rubinstein

LONDON

PARIS

8 East 57th Street, New York

BOSTON

CHICAGO

DOUBLY WELCOME

...it's from you...and it's


Whitman's

CHOCOLATES



Thoughtfulness... in taking Whitman's Chocolates... is always doubly appreciated. They are from you... and each piece is the finest of its kind.

For everybody loves Whitman's smooth coatings of vanilla, bitter-sweet and milk chocolate... the luscious date, cherry, pineapple and other fruit centers... the famous honey nougat... the fine small Spanish walnuts, pecans, almonds and Brazil nuts... the smooth, mellow mint marshmallows and cream centers... the crisp, crunchy and chewy pieces. Give Whitman's... delightful to receive... good taste to give.

The thing to do — take... give... send —

Whitman's

CHOCOLATES

© S. F. W. & Son, Inc.

**The SAMPLER**

America's best-known, best-liked box of candy, 17 oz. \$1.50.

The FAIRHILL

America's outstanding dollar box of candy... \$1 the pound.

Tiny gold leaves are sprinkled over clear glass on the charming containers for your dressing-table shown at the right. Four pieces are included; two bottles for perfume, one for lotion, and a powder jar; Bonwit Teller



MARTINUS ANDERSEN

Here, at the left, you see the good-looking bottles that contain Weil's glamorous perfume, "Zibeline," which is to be obtained at Jay-Thorpe. Also to be had at this shop is the imported powder jar that is shown below, strikingly executed in chromium and made with a mirror top

ON HER DRESSING-TABLE

RECENTLY, the Woodbury Company made a notable contribution to skin beauty with the introduction into their cold-cream of a new element that provides dry skins with what they need to keep them young and firm and supple. And now, they have another triumph to their credit. Knowing that the countless germs in the air, on your fingers—everywhere—are bound to enter a cream the moment the jar is opened, they have added a brand-new ingredient to both the facial and cold-creams which keeps these preparations germ-free from the time you remove the lid until you have used the last soupçon of cream. What this means is that sensitive skins—thin, dry ones—and blemished skins, which may not have reacted favourably to facial creams heretofore, as well as other types of skin, can now be safely cleansed and protected by these germ-free preparations. Furthermore, with the danger of infection and its subsequent blemishes practically eliminated, there's certain to be greater health and loveliness for skins. You will find these improved creams at pleasantly low prices at all drug and department stores.

The makers of the inimitable Italian Balm have come forth with a new preparation that, for the present, is to be known simply as a skin invigorator. And that is exactly what it does. It penetrates into the pores, cleanses them, and sets up a gentle stimulation that is as pleasant as it is good for your skin. Or it may be used as a

skin tonic, after your regular cleansing, for it has the happy faculty of neutralizing any alkali which may have been left in the pores and which, if allowed to remain, provides fertile ground for annoying little blackheads and enlarged pores. Then, too, its invigorating, refreshing qualities make it a preparation par excellence to use for a rub-down after the bath. This adaptable lotion is to be obtained at most toilet-goods counters.

Marjorie Dork, who has been busy making fine figures of women for years, is now making fine faces for them, too. Under the brisk manipulation of Miss Dork's fingers and the influence of her own effective preparations, your face takes on new beauty, and you emerge from her salon in East Forty-Ninth Street a transformed person. Her facial treatment has several distinctive features. It begins with an exhilarating massage of your shoulders, neck, and head. Next, a warm pad is placed under your back to further increase the circulation of the blood. Then, the skin is cleansed with a penetrating oil, followed by three applications of a special astringent that tightens and firms the skin in no uncertain fashion. The next step is a massage of the skin with a light tissue cream, if you are of débutante age, or a rich skin cream, if you are older, and this is done from in front of you, rather than from in back. An ice-rub, the final benediction of a finishing lotion, and make-up, and the good work is done. (Continued on page 82)



The Toastmaster Hospitality Tray...for a party like this...and all other informal entertainment...after bridge, kitchen raids, the five o'clock hour...you know.

WHO STARTED IT . . . THIS IDEA OF A “*Toastmaster*” AT PARTIES?

Frankly . . . we'd like to know . . . for nowadays Toastmaster appears at every party. All dressed up . . . on a handsome chromium tray with caviare, cheese, marmalade, and such, in crystal clear glass dishes . . . even with a cutting block and knife for trimming toast.

In fact, the Toastmaster Hospitality Tray is right in the middle of the party . . . guests catch on instantly.

Each chooses his favorite bread for making the crisp hot toast which pops out of the Toastmaster. This is the new Toastmaster with the famous Flexible Clock mechanism which permits no guest to spoil a single

slice of toast. Then comes the fun of trimming the toast . . . selecting the most appealing spread, and making (for himself) the most delicious appetizer or tempting snack any guest ever ate.

Don't make the mistake of trying to run the party yourself. The crowd will insist on “making their own” and personally sampling every relish and sweet.

Here's an end to formality and tedious preparation. The Toastmaster Hospitality Tray is ready for any occasion, day or night.

We like the idea so well, we've written a book about it . . . “Here's Hospitality with the Toastmaster.” It's yours for the

asking . . . or may be had when you buy your Toastmaster Hospitality Tray. Write to Waters-Genter Company, (a division of McGraw Electric Company), Dept. 1193, Minneapolis, Minnesota.

“Here's Hospitality with the Toastmaster” . . . ideas . . . and recipes . . . (good ones . . . no old chestnuts) . . . having to do with informal entertaining. If you would like to receive a copy *FREE* . . . please write: Waters-Genter Company, Dept. 1193, Minneapolis, Minn.



The Toastmaster Hospitality Tray . . . The new Toastmaster with the Flexible Clock on a handsome chromium tray, with six glass dishes for spreads and relishes, and a clever cutting block and knife for trimming toast. The Hospitality Tray complete with two-slice Toastmaster—\$19.75, with one-slice Toastmaster—\$15.25. The Hospitality Tray alone—\$7.50. Toastmaster sold separately: one-slice \$11.50, two-slice \$16.00.

A PRODUCT OF MCGRAW ELECTRIC COMPANY

MIRACLE OF SELBY ARCH PRESERVER CONTINUES TO WIN NEW THOUSANDS



Invisible, featherweight "Arch-Bridge"... Selby patent... makes possible ideal combination of smarter fashions, luxurious comfort, longer wear

Why are club women, business women, home women, *by the thousands*, adopting the new Selby Arch Preserver models now being shown?

Why do stylists and foot specialists proclaim these new Selby models *the ideal combination* of fashionable design and barefoot comfort?

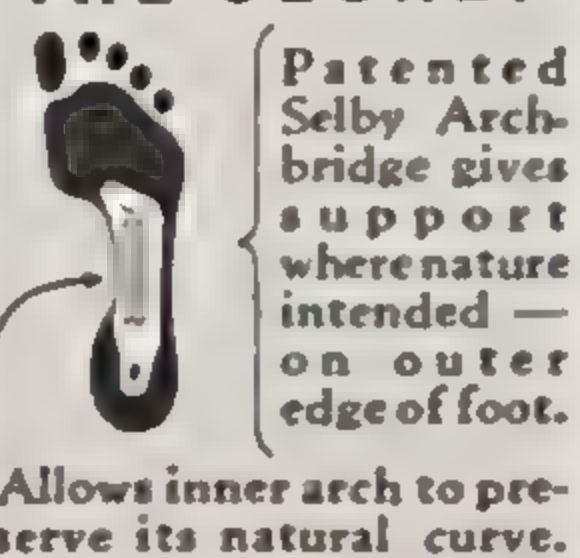
Why is the Selby Arch Preserver hailed as a "miracle" shoe by women who have suffered for years with feet that ache and pain—that no other so-called "comfort" shoe could relieve?

It is all because of a tiny, invisible Arch-Bridge—a patented and exclusive invention available to women in the new Selby Arch Preserver models only.

Feather-light, this invisible Arch-Bridge adds no perceptible weight. Invisible, it interferes in no way with the stylists' smart designs.

Yet so bridge-like is its strength

THE SECRET



that it provides the firm, unyielding support that nature intended for the *vital outer arch*—and forms the solid foundation that makes possible the *lasting shapeliness* and *long service* for which these shoes are notable.

See this "miracle" of modern shoemaking demonstrated at a leading shoe or department store in your vicinity. Feast your eyes upon the slim, graceful lines of the new models. Slip into a pair and sense the cradle-like support—the restful barefoot feel. Learn why these new Selby Arch Preserver models continue to win new friends everywhere.



A famous personality answers your question—"Why should I wear Arch Preserver Shoes?" Write at once for interesting Free Booklet.



THE SELBY SHOE COMPANY
1021-7th Avenue, Portsmouth, Ohio, U. S. A.
The "ROSEMONT"—deriving fashion from the use of its harmonizing suede and kidskin.



SELBY

ARCH PRESERVER SHOES

PRICES \$8.50 TO \$12.50... SLIGHTLY HIGHER WEST OF ROCKIES



MARTINUS ANDERSEN

Agnes Foster Wright designed this dressing-table—using a colourful chintz with a pattern that resembles organdie ruffles. It can be ordered from Macy's

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 80)

Keeping your nails lovely is one of the cardinal rules of beauty, and to make it all very easy, when you are dashing over the country on holiday and week-end trips, Glazo has come out with a new manicure kit appropriately called the Globe Trotter set. It's a soft pouch bag of moire silk, with a slide-fastener closing, that you can easily tuck away in a small corner of your travelling-bag. In it is complete equipment to make your nails things of beauty. There are two excellent shades of liquid polish, cuticle remover, a pencil nail-tip whitener, polish remover in an extra large bottle that will last as long as the polish does, a file, orange-wood stick, and emery-boards. This can be bought in shops everywhere.

A preparation that has won for itself a distinct following in the South and that is now appearing in shops throughout the country is Shun, an effective, easy-to-use cream deodorant. All that you do is to rub this smooth cream well into the skin—since it is readily absorbed, this procedure takes but a moment—and there you are, assured of lasting protection from perspiration odour. Another virtue is that it is mild enough to use as often as you wish, even if your skin is sensitive and tender.

That classic softening lotion, Hinds's Honey and Almond Cream, is out in new and very attractive guise. A good-looking, sturdy bottle, topped by a fluted bakelite cap in a debonair shade of red, is the new container for this superior liquid emollient. You will see it in the familiar trio of sizes at all drug and department stores.

Another preparation that you will find at your favourite toilet-goods counter is Harriet Hubbard Ayer's Henna Shampoo. Here is a shampoo that does several remarkable things for your hair, besides whisking away the dust and oil from it. First of all, it is

easily worked into a rich, creamy lather that rinses readily from the hair. Then, it leaves the hair shining, clean, and extremely tractable. Lastly, and most exciting, it brings forth softness and great lustre from even the most straw-like and faded locks. While it is made from henna-leaves (the better to make the high lights gleam), it won't change the colour of your hair.

Here is a bit of news for those of you who are wedded to the marvellous preparations and perfumes of Madame A. de Boor, of Paris. It is that all of her products can now be obtained direct from W. A. Thornton and Company in New York City and at ten per cent. less than the former prices. You will find the address in the telephone directory.

If you are searching for a comprehensive and compact series of beauty preparations that will care for your skin efficiently, but in a few simple steps, you will be interested in the Jane Evans preparations. There are a cleansing cream, a nourishing cream, and a delightful foundation cream that leaves the skin slightly moist and very fresh and young looking. But the preparations that you will hail still more are a solvent cleanser which goes down deep into the pores and dissolves every trace of oil and dust therein, leaving the skin as clean as clean; a cleansing milk which cleanses and softens (grand for normal or slightly dry skins that resent a heavier type of cleanser); and a special astringent tonic which tightens and contracts pores that have become enlarged. These preparations are to be obtained from the maker in New York City.

Making its debut in the better shops at the moment is a very lovely essence, indeed. It is Lengyel's Essence Impériale Russe, and it is a pleasant combination of a refreshing eau de Cologne and a fine perfume. You will like its fresh, slightly pungent fragrance.

● **LOVELY LADIES** of society and the stage come to the Dorothy Gray Fifth Avenue Salon for complexion analysis, make-up prescription, and the famous facial . . . the same basic treatment that you can give yourself at home.



Who'd think you could give yourself a Dorothy Gray Salon Facial?

● Don't envy the lovely ladies of Fifth Avenue. Don't think, "Oh, I couldn't look like that!" *You can!*

The secret of their beauty is the care they take of their skins. You can do the same thing for yours . . . using the same fine preparations used on the faces of famous clients of Dorothy Gray's Fifth Avenue Salon.

The basic elements of the Dorothy Gray Salon Facial are simple: (1) a cleanser, (2) a lubricant, (3) a stimulant. In your favorite shop, you can buy them suited either to dry skin or oily skin, *your skin*.

Then go through the *1-2-3 Salon Facial* at night and in the morning . . . cleanse, lubricate, stimulate . . . as sketched below . . . and finish with the *1-2-3 Salon Make-up*.

Whenever you wish to look especially nice, you can give yourself the whole facial. But the best results come from faithful night and morning use.

Begin your *1-2-3 Salon Facial* routine tonight. You'll be surprised how soon someone will say, "How lovely you're looking!"

There is also a basic, simple, inexpensive Dorothy Gray Treatment for any variation from the normal skin . . . blackheads, coarse pores, double chin, eye-wrinkles, shiny nose.

NEW! . . . DOROTHY GRAY SALON FACE POWDER

Ask to see the new Dorothy Gray Salon Face Powder . . . the same exquisitely fine powder used in the Dorothy Gray Salons. In seven shades . . . \$3 and \$1.



Try it tonight . . . and please him!

Dorothy Gray

683 FIFTH AVENUE, NEW YORK

WASHINGTON • CHICAGO • LOS ANGELES

PARIS • BRUSSELS • AMSTERDAM

THE 1-2-3 SALON FACIAL



1 CLEANSE: Begin every treatment with the Dorothy Gray Cleansing Cream. It floats out the deep-down pore dirt . . . takes off traffic film . . . prevents blackheads . . . leaves your skin soft and truly clean.

2 LUBRICATE: Then apply a rich emollient cream, pat it in with fingers or Dorothy Gray Patter, leave on overnight. *Oily skins:* Dorothy Gray Suppling Cream. *Dry skins:* Dorothy Gray Special Mixture.

3 STIMULATE: Next morning, cleanse again. Pat on a stimulating lotion. *Coarse pores, or oily skins:* Texture Lotion. *Dry skins:* Orange Flower Skin Lotion. Now, use Dorothy Gray make-up.

We have complied with the requirements of the NRA

Don't blame the Make-up when your Skin's at fault

Face powder can't cling to Dry Skin; can't help but smear on a skin that's Oily. Correct the skin and perfect the make-up, as did these sisters... by using one of the three types of Pall Mall Soap, personalized for the special character of your skin.

DRY SKIN... Her skin reflected the condition of her sebaceous glands. Steam-heated surroundings; parties and dances; too much wind and sun; dieting; too absorbent cosmetics had weakened them. They failed to secrete enough oil to lubricate the epidermis or surface layer of her skin, which grew dry, parched, faded and prematurely wrinkled. Ordinary toilet soaps proved irritating. Now she's using Pall Mall Savon Coquet. It has normalized her skin; made it soft, supple, pliant, petal textured, smooth.



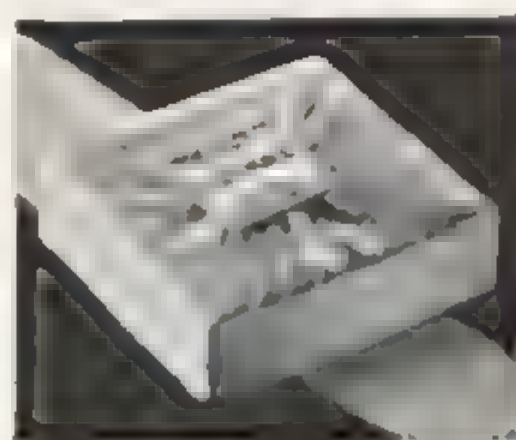
Pall Mall
Savon Coquet

OILY SKIN... Her sebaceous glands were over-stimulated... flooding a surplus of oil out of the pores, over the skin. Her make-up would adhere, yes; but in maddening smears and blotches. Her pores were enlarging; her skin, coarsening. She was forced to give up heavily fatted toilet soaps, creams and lotions, which aggravated the condition. Now, she's using Pall Mall Savon Cheri. It cleanses without coarsening, gently flushing impurities from her pores, purifying and refining her skin's rough or pebbled texture.



Pall Mall
Savon Cheri

NEUTRAL SKIN... She is the most fortunate of the sisters, because her sebaceous glands are normal in their functioning... their delicate balance undisturbed. In consequence, her skin is soft, pliant, finely textured, youthfully toned. She cares for it, not with ordinary soaps which may disturb the balance between excessive dryness and oiliness, but with Pall Mall Savon Castile... a soap compounded of the world's purest, costliest ingredients... an unadulterated cleanser that is both pore-penetrating and delightfully bland.



Pall Mall
Savon Castile

"I was ashamed of my skin, so coarse, so oily. The pores were huge, hideous. I was forced to stop using ordinary soaps. I tried lotions and astringents. Nothing helped, until I discovered Pall Mall Savon Cheri. Now my skin is normal, smooth textured, clear. And my make-up is undetectably natural." —Miss A. M. H.

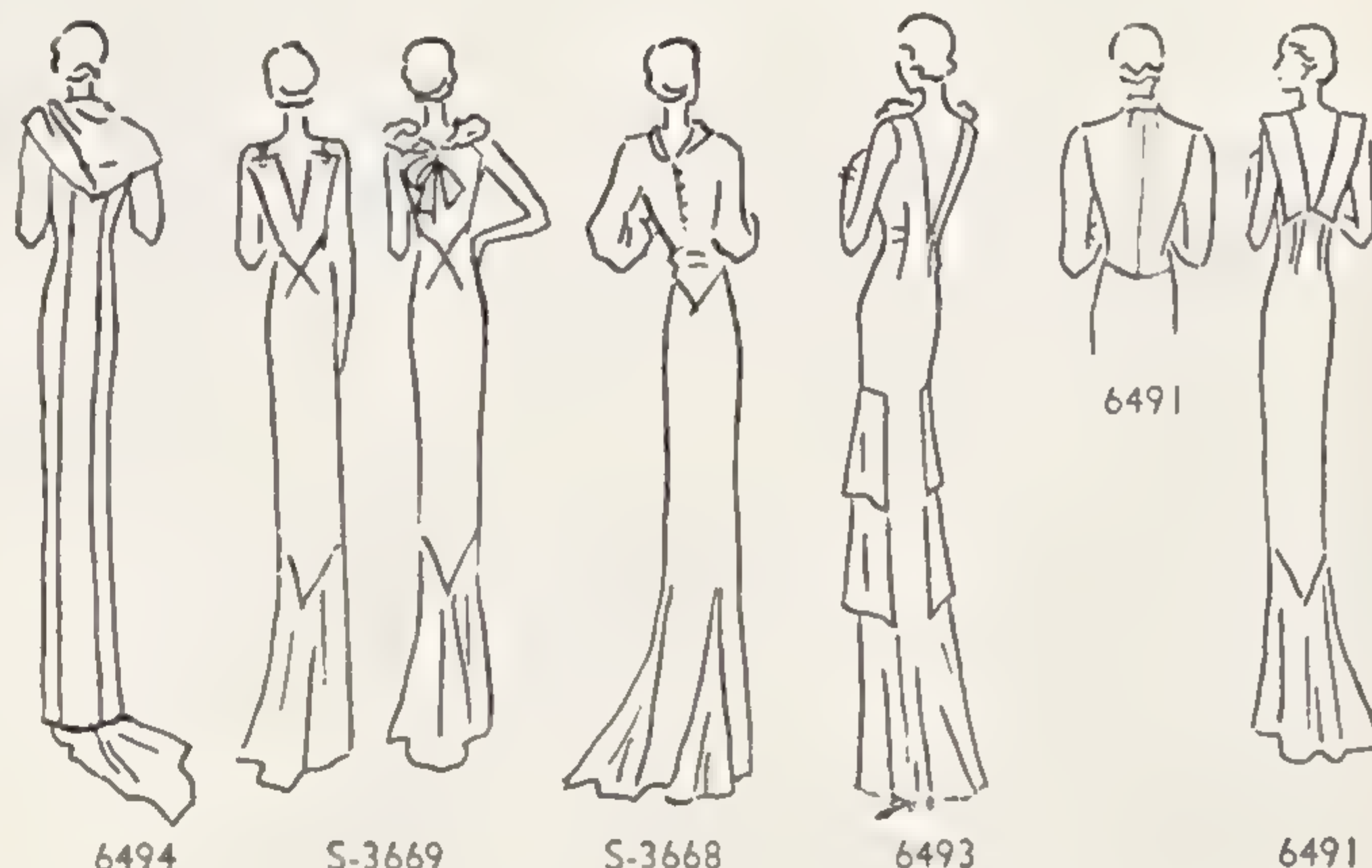
PALL MALL

PERSONALIZED SOAPS

The Bath Size, Three Cakes, One Dollar—Complexion Size, Four Cakes, One Dollar. Obtainable at all the best stores. If your dealer cannot supply you, send \$1.00 indicating your skin condition—Dry, Oily, Neutral—and we will forward you, postpaid, a full size box of Pall Mall Personalized Soap. State bath or complexion preference.

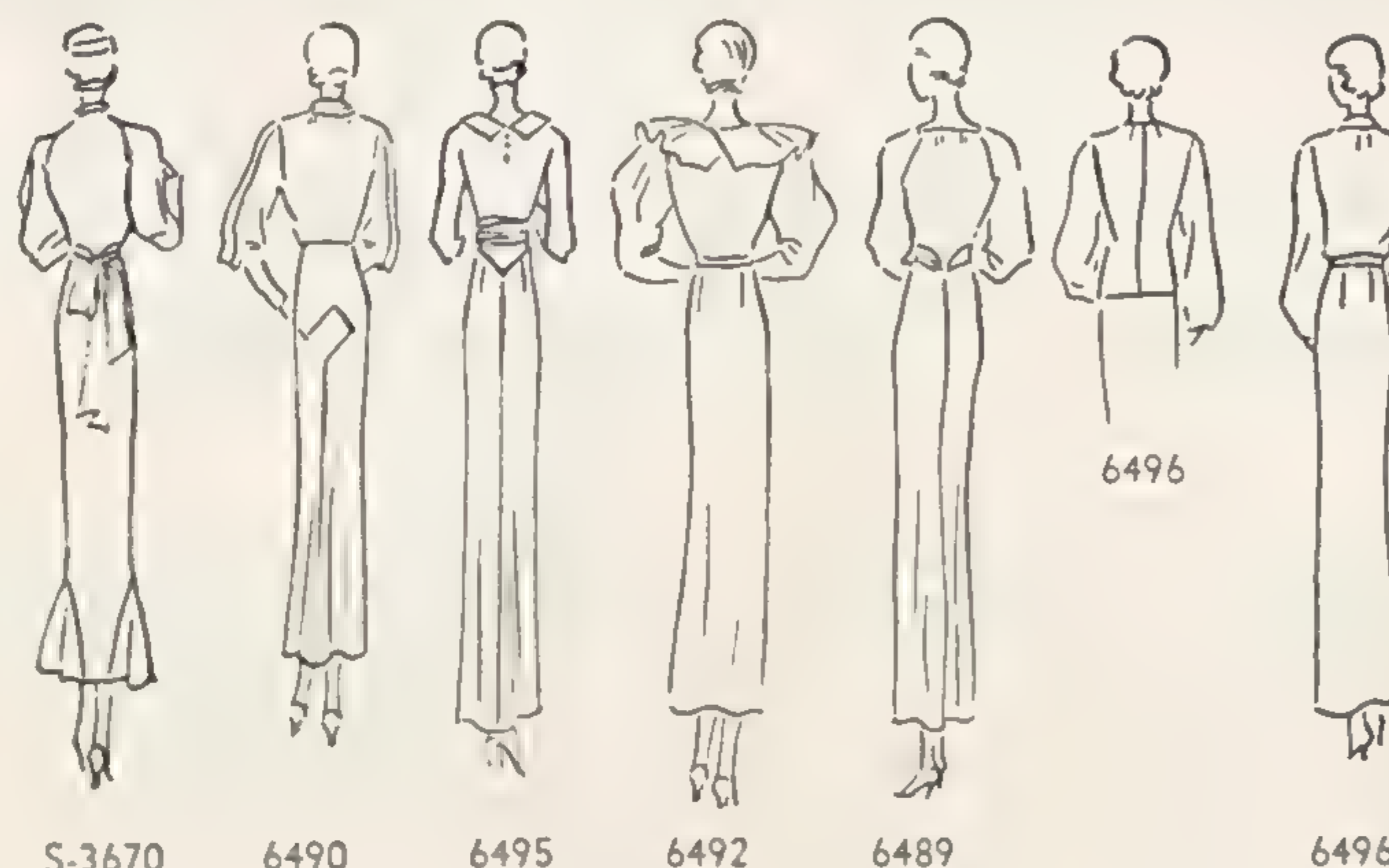
PALL MALL INTERNATIONALE, CHICAGO

DESIGNS FOR PRACTICAL DRESSMAKING



Up above, you see the backs of the models illustrated on page 78—a group of chic evening costumes with the newest lines for formal wear

Trains and deep flounces are smart again—and fun to wear, on slim, becoming dresses like those shown above and also illustrated on page 78



Here, you see how the frocks illustrated on page 76 look when they turn their backs. They are wide at shoulders and hems, fitted at the waists

Skilful cut gives all of these frocks slenderizing lines and the effect of height now so important. You can see them from the front on page 76

12 PAGES OF GOOD INVESTMENTS

(CONTINUED FROM PAGE 67)

less than \$60 that would please the most critical taste. Coats with fur under \$150 can be well done only if they are not pretentious. Jay-Thorpe has some grand ones, like a black wool with a tiny turned-down collar and cravat of good Persian lamb. For suits, we thought Saks-Fifth Avenue had an exceptional collection for not too much money, and the blouse problem can always be solved by the perennially fine selection at Franklin Simon.

A TIP TO YOU

Simple black dresses sound easy to find, but stocks are often too small to find the perfect line for your figure. We recommend the complete selection in Altman's Black-and-White Shop, not the mourning type. Exceptional values in wool dresses of the less formal variety are to be found at Best for any of the budget sums. As to evening clothes, Jay-Thorpe's new enlarged Costume Bar bears testimony to the job they do at a price, and Lord and Taylor have good simple crêpe and velvet evening gowns in the mod-

erate-price range, many of which are the adaptable kind that lend themselves to extra jackets, feathers, or what-not when you want a new note.

We hope that some of Vogue's finds, assembled from page 67 onward, will fit into your personal plan. Once you are organized, there are two more big, vital things to remember. First, be kind to your clothes. We would like to organize a Society for Prevention of Cruelty to Shoes—providing trees for all and frequent shines. Plenty of hangers and first-rate cleaning will prolong the life of any dress. Not even a thoroughbred can stand tossing over chairs or powder at the neck-line. Secondly, don't relax in your efforts to give a new fillip to what you already have. It may be as simple a matter as wearing your hat at a different angle, or buying a pair of velvet gloves. Vogue is full of tips for the wide-awake, like the suggestions on page 68 and 69. Don't forget that more compliments may be showered upon your head because of the way you wear a ribbon in your hair one evening than for a three-hundred-dollar wrap.

MALMAISON combines Empire decorativeness with an effective simplicity. One of many distinctive Libbey designs that range in price from \$10 to \$2500 a dozen



Libbey
C R Y S T A L

The new pride in things of beauty warrants the splendor of fine crystal

WE'VE begun to replenish, not only our stemware, but our lives. And this new manner of gracious living embraces a return to the old standards for fine things. Inspired by the spirit of the times, Libbey has turned again to making the clear brilliant crystal that delighted your Mother and your Great-Grandmother. • Many of the patterns are in the traditional designs

that graced proud tables of other days. But many more are in the new exciting spirit of today. All of the crystal is hand-blown, hand-cut by masters of the craft . . . of whom there are only a handful in the world. • It is in the shops now. You will want some for your own. For crystal of such sparkling fire, in designs of such imagination and such charm, is a rarity to

be cherished always. • And, beginning as it does at ten dollars a dozen, Libbey Crystal is well within the reach of the modest income. • Agnes Foster Wright, famous hostess and nationally known interior decorator, has prepared an attractive booklet for us on the correct glass service for all occasions. May we send you a copy . . . free? The Libbey Glass Manufacturing Company, Toledo, Ohio.

This label, in blue and white, identifies all Libbey Crystal



DON'T LET "BUSY-NESS" DIM YOUR LOVELINESS



Don't say: "Next month! Next season!"...when you think of

facial care. No matter how busy

you are, begin *today*. You need

only *one* jar of Marie Earle's Es-

sential Cream. (Buy the *dollar size*

first, if you want to *try* it!) It *cleanses*

and *nourishes*—in the most efficient

fashion! Every woman wants

a clear, firm skin above her new

frocks and furs. Marie Earle's Es-

sential Cream shows the way. Four

sizes...\$1 to \$5, at the better shops.



Marie Earle



THE MARIE EARLE SALON—714 Fifth Avenue, New York—appeals to soignée women eager to match the elegance of Fall costumes with beautifully cared-for faces. It interprets you at your best!

PHOTOGRAPHICALLY SPEAKING

(CONTINUED FROM PAGE 41)

positions on the roof below. Molly Cogswell Thayer screws up one eye, lifts the camera to the other, and snaps wherever she goes. And there are hundreds of others who have a vast collection of pictorial records of their whereabouts. Mrs. Covarrubias has taken close-ups of the tropical life in the South Seas, of temples, harbours, and dancers of Java. Max Ewing has photographed all his friends with a flash-lamp in front of a window-blind on which Venice is pictured. Charlie MacArthur and Helen Hayes spend evenings poring over the acid in the dark room, producing successful pictures of their child. Victor Rothschild has studied with Man Ray in Paris, and there are many others who are wildly enthusiastic beginners—Emlen Etting, Nancy Yuille, Katharine Hepburn of "Morning Glory" fame, June Walker, Geoffrey Kerr, Deems Taylor, Charlie Harding, William de Rham, Nicky Holmsen, and the Princess Braganza, who has for some time shown a charming taste and a preference for lilies and paleness.

CAMERA CONSCIOUS

Once you are stung by this interest, there is no turning back. A continuous battle wages between you and the camera as to who shall be master. Though, to the ordinary human being, it may appear unrestrained for an amateur to get down on all fours and shout with enthusiasm as the light hits the cheek-bone or the cacti in a certain way, all those who are bitten with the photographic bug smile sympathetically and give a nod of understanding.

For the pleasures are infinite, and, though you may be disinterested with the technical side of the game, no one is too unchildish to fall for the magic of the dark room; any one will watch enthralled the gradual appearance of the picture forming on the white sheet. The enlarger possesses all the thrill of the magic lantern. When you discover in your pictures that your subjects are invariably featured at their worst, you begin to embark on a lifelong career of watching various lights playing on the surface of the face, and by degrees you become conscious in every-day life of when and why people are looking their best, and, whether consciously or not, you will view people from the best photographic angle.

FIRST STEPS

I was ensnared early in life and, as a child poring over the pictures of musical-comedy actresses that appeared in magazines and on picture post-cards, tried with a Brownie to emulate the then fashionable studio portraits of Charlotte Fairchild and Rita Martin, hanging a sheet in the garden behind the sitter's head. I became more ambitious. Time exposures were taken indoors. Click—one, two, three, four, five, six, seven—click. But, unfortunately, the sitter was generally nearer the lens than the focus of the Brownie permitted. Sometimes, the results, unintentionally blurred, when mounted

on paper looked extremely artistic, and the signature in the right-hand bottom corner of the mat gave the final fillip.

It was impossible to get that certain effect of lighting with daylight, so we would hold up a ribbon of magnesium wire. There would be great difficulty in lighting it, but, eventually, it burnt with a blinding blue flame. Click—one, two, three, four, five—click. As time went on, a powerful lamp was bought. There was no retreat then. Now, so long as I possess a camera, there will be no rest, and I will understand why the mere moving of chairs and heavy tables does not deter Lady Colefax in her enthusiasm to acquire another group for her charming book (a unique record of her interesting friends), and I will have great sympathy for Toni Frissel, while her eyes sparkle, her hair becomes disarranged, and beads of perspiration appear on her upper lip in her struggle to get the best picture of her photographic journey. What a long and interesting journey it is!

You regret the lost opportunities and sigh, "If only those pictures had come out"—the one of Lily Langtry, your Aunt Matilda, Sarah Bernhardt, or whoever it may be. But the light was weaker than you thought, and how silly it was of you to believe you could hold the camera still enough to take a time exposure the day D. H. Lawrence came over! Every one must pass through the various stages of "Oh, I have used the wrong stop"; the "Oh, heavens, I have put the film in the wrong way"; the "I tried to develop them myself, but the hypo must have been stale." After a time, when you have missed recording Boldini in his studio, Cocteau on his divan, and Mae West in her swan bed, you will have acquired a technique with your snapshot camera, and you will have a billion further chances. You can take Bernard Shaw at the drop of hat, or Fannie Hurst, and you can take the lunch party on the terrace at Tunis, the scaffolding surrounding the church steeple, the eggs in the market, and the picnic in the Dolomites, and, by resting the camera on the window-sill, you can get lovely views in the blue and silver Cinderella room in the Amalienborg Palace. You will not be able to wait until the pictures are developed, and there will be great snatching of prints when they arrive.

SNAP AS YOU GO

It is incomprehensible that it should not have been so before, but only recently has photography become a contemporary function. Certainly, within the last years it has been judged as one of the most live factors in contemporary existence. Wherever he goes, the hiker unfolds his tripod and clicks. The press photographer, with his tinsel-filled bulb, explodes his lights without regard to surroundings. To be camera shy is a thing of the past, for cameras are everywhere, even the amateur who puts his finger over the lens as he clicks the trigger does not cause the embarrassed snickers that accompanied the photographing of the croquet (Continued on page 90)



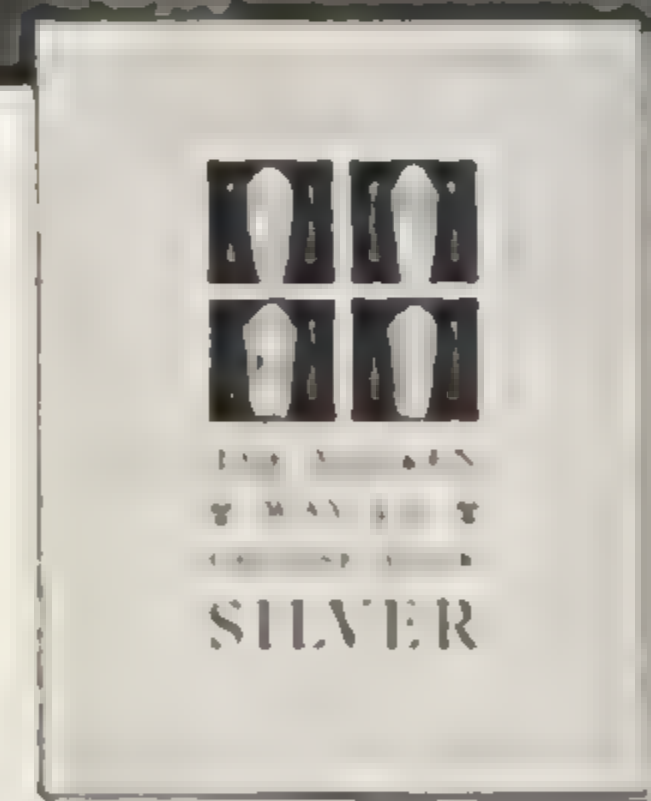
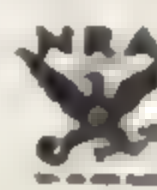
"Yes, dear, I know this is the silver I want"

SOME women buy silverware casually, but most women choose it with the care which a permanent possession deserves. Their first step is to send for "The Modern Way to Choose Your Silver." This portfolio shows many of the "TREASURE" patterns, as well as the types of room for which they were designed.

Once you have decided which of the patterns pleases you most—and suits the spirit of your dining room—it is a simple matter to go to your jeweler's and see the silver itself. As soon as you hold it in your hands, you will *know*.

Many brides-to-be tell their family and friends which "TREASURE" pattern they have chosen. Some just buy a complete service. But one thing they all agree on—fine silverware sets the tone of your home. Let it be one room and kitchenette—or a large establishment—your guests judge your taste when they see your silver.

NOTE: If you live in New York or Washington, D. C., or will be in either of these cities during November, you'll probably visit the store of W. & J. Sloane to see "The House of Years," sponsored by House & Garden Magazine for the bride of yesterday and tomorrow. You will find the American Directoire pattern on the dining table!



When writing for your copy of this portfolio please address Dept. A-15



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MARINETTE KNITTING MILLS, MARINETTE, WISCONSIN

MARINETTE

Sunday Night Knits



AFTER-CURE IN CENTRAL EUROPE

(CONTINUED FROM PAGE 58)

for dinner at night) and several smaller ones, where one does not dress for dinner. In my opinion, the informal life is the one to lead in Kitzbühel in winter, for every night the brightly illuminated street is full of people, as though at a carnival, and you can not mingle with the crowd and go to the different cafés dressed in a dinner-jacket—you would be too cold and feel too pompous.

Here is also the famous tailor who has revolutionized the fashions in ski clothes. In fact, his ski clothes are so sought after that it is the *grand chic* to appear at Saint Moritz in them—which necessitates a visit to Kitzbühel *en route*. His is the ski suit combining the short jacket, made double-breasted with six buttons and very wide peaked revers, and baggy knickerbockers worn with white knitted stockings. When I was ordering my ski clothes in advance, the tailor proposed a suit of white linen—the coarse white linen of which the Salzburg jackets are made, adding: "Only, of course, if you ski well" (which I don't); otherwise, if you tumble in the snow, your pants freeze stiff. (I have chosen one in black whipcord.)

As soon as one arrives in this part of the world, one is tempted to dress up in Styrian attire: hats with brushes, short embroidered pants of leather, and short-waisted jackets of cloth or linen. With some of the enthusiastic foreigners, who know nothing about what-is-what in Styrian dress, the temptation exceeds all bounds. The people of the country are very strict about what they wear. Daytime suits are in grey, with green collars and cuffs, the buttons of horn. This "get-up" is worn with either a Chinese red or Italian cerise tie (no other colour is right—as ugly as it may be); the correct linen jackets are piped in red and fastened with one or two straps and silver buttons.

I could scarcely believe my eyes when I saw the young Leonard Thomas boy in Salzburg, attired in a symphony of pale blue and pink, jacket and shorts. Can this be the tradition of the Styrian peasants? And the jackets and skirts of Michael Strange in bright sapphire-blue edged with red-and-white gingham—are they equally personal fantasies? But I may be mistaken. The peasants practically fell dead on the spot at the sight of some of the costumes invented by the "visiting firemen."

ANTIQUE SHORTS

However, when I went to lunch at the villa of the Baroness Spiegel, at Ischl, every one was perfectly dressed. There and then, I decided I would think twice before I went "native" in this part of the world, for here it is as in Scotland, where one only wears kilts and tartans when one has a right to do so, and not because the colour scheme is attractive. If, in the country around Salzburg, you see a young man in a grey jacket and a pair of sadly worn and rather dirty-looking leather shorts, you may be sure that he is a great "swell"—because the worse the shorts look, the smarter they are. New shorts are a disgrace. (I am

told that some people even buy them from peasants who have broken them in properly. Awful idea!)

Near Vienna, Styrian fashions are less seen, and only a few of the men when out shooting wear clothes vaguely resembling those of Styria. At the Eugène de Rothschilds', every one was dressed as if for an English house-party. But at Schloss Enzesfeld, golf is played most of the day, since the Baroness has one of the finest private golf courses in Europe on her beautiful three-thousand-acre estate, near Vienna. The fairways, cut through the woods, which, like the woods in Maine, turn brilliant colours in the autumn, are a wonder to behold.

In this house, life is very agreeable and extremely comfortable. The food is wonderful—as indeed all Austrian food is: the morning coffee is something I had dreamed of for three years, since I was last a guest at Enzesfeld. The jug of hot milk that comes up on the breakfast tray has a froth, like a glass of beer. I offered my servant a present if he would find out for me how it is done. He never did—he *thinks* the milk is heated but never boiled, a little cream added, and the whole beaten with an egg beater before it is poured into the jug. (The recipe does not work at home.)

CZECHO-SLOVAKIAN SPLENDOUR

Alas, every year there are fewer and fewer great houses still open in Europe, and especially in Central Europe. But one of the greatest of them is still proudly holding up its head—the Castle of Nikolsburg, the property of Prince Dietrichstein, in Czechoslovakia, about two hours from Vienna. Houses of this sort are, to me, more wonderful than any museum, because they are living museums, with a life that is as interesting to study as the objects housed therein.

On this particular visit, we are asked to dine and stay the night with a house-party in honour of the King of Spain. I am thrilled, for the house will be looking its best.

At first view, the castle from across the plain, crowning a high hill and placed against a background of rugged mountains, looks more like a great fortress than a palace. But, on closer view, the great beauty of detail of the entrance gate with its forged iron grill (as beautiful as those of the Place, at Nancy), the winding road that mounts to the centre courtyard, passing through various minor courtyards and two tunnels cut in the rock, and the beautiful clock-tower dominating the pile of the building are all things of sheer joy. *Je nage dans le bonheur*, as the French say, and I am all eyes and curiosity, when the majordomo leads us up a long flight of stairs, through a long gallery, with old sleighs and sedan-chairs placed as in a museum, up another flight of stairs, flanked by stone cupids supporting beautiful gilded lanterns, across several decorated galleries, and into a library where the Princess is waiting to receive us and give us tea.

Let me try to describe this room, for, unlike the rooms of modern-day barons and (Continued on page 90)



Fragrance harmony

*Perfection in every feminine detail of beauty and strength to make
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SOCIETY

ENGAGEMENTS

NEW YORK

Ackerman-Putnam—Miss Elizabeth Ackerman, daughter of Mr. and Mrs. Frederick Thomas Ackerman, of Bronxville, New York, to Mr. Henry Wilson Putnam, son of Mr. and Mrs. Edmund W. Putnam, of Bronxville.

Belden-Roberts—Miss Elizabeth Boles Belden, daughter of Mr. and Mrs. James Jerome Belden, of "Windybrow," Scranton, Pennsylvania, and Easthampton, Long Island, to Mr. Dudley Roberts, junior, son of Dr. Dudley Roberts and Mrs. Roberts, of New York City and "Outabounds," Easthampton.

Camroux-Colgate—Miss Pamela Camroux, daughter of Mr. G. F. Mitchell Camroux and niece of Sir John Hubert Oakley, G. B. E., and Lady Oakley, of London, England, to Mr. Robert Bangs Colgate, of New York City.

Cobb-Holmes—Miss Emily Linnard Cobb, daughter of the Reverend Dr. Henry Everett Cobb and Mrs. Cobb, of New York City, to Mr. Leonard Field Holmes, son of Mr. Frank Blackwell Holmes, of West Roxbury, Massachusetts.

Derby-de Haven—Miss Dorothy Louise Derby, daughter of Mr. and Mrs. John H. Derby, of Glens Falls, New York, to Mr. Walter Townsend de Haven, son of Mr. and Mrs. William B. de Haven, of New York City and "Cedar Rock," Stamford, Connecticut.

Fell-Donahue—Miss Dorothy R. Fell, daughter of Mrs. Ogden L. Mills, of New York City, Woodbury, Long Island, and Washington, D. C., and of the late John R. Fell, to Mr. Woolworth Donahue, son of Mrs. James P. Donahue, of New York City and Southampton, Long Island.

Garland-Watts—Miss Marjorie Garland, daughter of Mr. and Mrs. William Stetson Garland, of Chevy Chase, Maryland, to Mr. Harry Dorsey Watts, junior, son of Mr. and Mrs. Harry Dorsey Watts, of New York City.

Jaffray-Dietrich—Miss Cynthia Jaffray, granddaughter of Mrs. Howard S. Jaffray, of Irvington-on-Hudson, New York, to Mr. Martin O. Dietrich, son of the Reverend Otto Dietrich and Mrs. Dietrich, of Camden, New Jersey.

Norris-Sloan—Miss Florence Middleton Norris, daughter of Mrs. Alfred L. Norris, of Lawrence, Long Island, to Mr. Robert Sage Sloan, son of Colonel T. Donaldson Sloan and Mrs. Sloan, of Lawrence.

Robinson-Debevoise—Miss Laura Robinson, daughter of Mr. and Mrs. Thomas L. Robinson, of East Williston, Long Island, to Mr. George Douglass Debevoise, son of Mr. and Mrs. George Debevoise, of New York City.

Seton-de Feltre—Miss Helen Seton, daughter of Mrs. Alfred Seton, of New York City and Tuxedo Park, New York, to the Duc de Feltre, of Brittany and Paris, France.

BALTIMORE

Taylor-Eysmans—Miss Mary Forbes Taylor, daughter of Mr. and Mrs. Robert Taylor, to Mr. Thomas Lane Emory Eysmans, son of Mr. and Mrs. Julien L. Eysmans, of Philadelphia, Pennsylvania.

BOSTON

Brown-Sturgis—Miss Mary Eleanor Brown, daughter of Mr. and Mrs. Edward O. Brown, of Rhineclander, Wisconsin, to Mr. Howard Overing Sturgis, son of Mr. and Mrs. Edward Sturgis, of Milton and Manchester, Massachusetts.

Fessenden-Cave—Miss Louise Fessenden, daughter of Mr. and Mrs. Sewall Fessenden, of Chestnut Hill and Manchester, Massachusetts, to Dr. Edwin F. Cave, of Chestnut Hill and Saint Louis, Missouri.

Garrison-Harwood—Miss Faith Garrison, daughter of Mr. and Mrs. William Lloyd Garrison, junior, of West Newton, Massachusetts, to Mr. Reed Harwood, son of Mr. and Mrs. John H. Harwood, of Brookline, Massachusetts.

Gignoux-Bates—Miss Marie Gignoux, daughter of Colonel Fred Evelyn Gignoux, of Portland, Maine, and New York City, to Mr. Paul Bates, son of Mrs. Frank Cornelius Bates, of Boston, Massachusetts, and Bar Harbor, Maine.

Procter-Blanchard—Miss Mary Worral Procter, daughter of Mrs. Joseph O. Procter, junior, of Milton, Massachusetts, to Mr. John Adams Blanchard, second, son of Mr. and Mrs. Archibald Blanchard, of Boston and Nahant, Massachusetts.

BUFFALO

Lueders-Cowper—Miss Mary Louise Lueders, daughter of Mr. and Mrs. Kenneth Selfridge Lueders, of Merion, Pennsylvania, to Mr. John Whitfield Cowper, second, of "Green Hill Farms," Overbrook, Pennsylvania, son of Mr. and Mrs. John Whitfield Cowper, of Buffalo, New York.

ENGAGEMENTS

CHICAGO

Lord-Bentley—Miss Helen Lord, daughter of Mr. and Mrs. Thomas Lord, of Evanston, Illinois, to Mr. Robert Warren Bentley, son of Mr. and Mrs. Elias M. Bentley, of River Edge, New Jersey.

CLEVELAND

Brown-Prescott—Miss Carol Dana Brown, daughter of Mr. and Mrs. Alexander C. Brown, to Mr. William Howard Prescott, son of the late William Howard Prescott and Mrs. Prescott.

Collins-Brereton—Miss Eleanor Collins, daughter of Mr. and Mrs. Edward Colwell Collins, to Mr. Harmer Brereton, son of Mr. and Mrs. Denny Brereton, of Diamond Point, Lake George, New York.

Withington-Coe—Miss Marguerite Withington, daughter of Mrs. Philip H. Withington, to Mr. Jesse Akers Coe, son of Mr. Ellsworth S. Coe, senior, of Whitewater, Wisconsin.

NEW HAVEN

Gallaudet-Fabian—Miss Ellen Shepardson Gallaudet, daughter of the Reverend Herbert Gallaudet and Mrs. Gallaudet, of Pine Orchard, Connecticut, to Mr. Richard Vincent Fabian, son of the late Harry A. Fabian and Mrs. Arthur Day, of New Haven and Pine Orchard.

PHILADELPHIA

Galey-Robertson—Miss Janet Galey, daughter of Mr. and Mrs. William Thomas Galey, junior, of "Brookwood," Overbrook, Pennsylvania, to Mr. Tate MacE. Robertson, junior, son of Mr. and Mrs. Tate MacE. Robertson, of Philadelphia, Pennsylvania.

Weeks-Keater—Miss Anne Sharpless Weeks, daughter of Mr. and Mrs. Henry Conner Weeks, to Mr. Richard M. Keater, son of Mr. William C. Keater, of Wayne, Pennsylvania.

PITTSBURGH

Cashmann-Stephenson—Miss Elizabeth Cashmann, daughter of Mr. and Mrs. Joseph Cashmann, of Mamaroneck, New York, to Mr. John George Stephenson, third, son of Mrs. John George Stephenson, of Pittsburgh, Pennsylvania.

RICHMOND

Dunn-Wallace—Miss Mary Thornton Dunn, daughter of the Reverend Joseph B. Dunn, D. D., to Mr. Bland Clarke Wallace, son of Mr. and Mrs. Gordon Wallace.

SYRACUSE

Trout-Glenn—Miss Elizabeth Trout, daughter of Mr. and Mrs. Harry W. Trout, of Syracuse, New York, to Mr. John A. Glenn, of Hempstead, Long Island.

TROY

Dorlon-Horger—Miss Mary Virginia Dorlon, daughter of Mr. Philip S. Dorlon, to Mr. Lewis B. Horger, of Norfolk, Virginia.

WASHINGTON, D. C.

Davies-Walker—Miss Rahel V. Davies, daughter of Mr. and Mrs. Joseph E. Davies, to Mr. Aldace Walker, son of Mr. and Mrs. Harold Walker, of Washington, D. C., and Maryland.

YOUNGSTOWN, OHIO

McKelvey-Harwell—Miss Leah Jane McKelvey, daughter of the late Emery L. McKelvey and Mrs. McKelvey, to Mr. Robert Harwell, of Nashville, Tennessee.

Wilson-Rayen—Miss Marjorie Wilson, daughter of Mr. and Mrs. A. C. Wilson, to Mr. James Rayen, son of Mr. and Mrs. H. K. Rayen.

Wilson-Schafer—Miss Clara Louise Wilson, daughter of Mr. and Mrs. A. C. Wilson, to Mr. Kenneth Schafer, son of Mr. and Mrs. Charles W. Schafer.

DÉBUTS

NEW ORLEANS

Hovey-King—On November 12, at a reception and dance in Casa Miro, New Orleans, Louisiana, Miss Rita Hovey-King, daughter of Commander Alvin Hovey-King and Mrs. Hovey-King.

PHILADELPHIA

Kent—On November 4, at a dinner-dance at The Barclay, Miss Virginia Tucker Kent, daughter of Mr. and Mrs. A. Atwater Kent.

Van Lennep—On November 24, at a supper-dance at The Barclay, Miss Mathilde Van Lennep, daughter of Dr. Gustave A. Van Lennep and Mrs. Van Lennep.

(Continued on page 92)

France

for the grandest winter
you've ever had...at the
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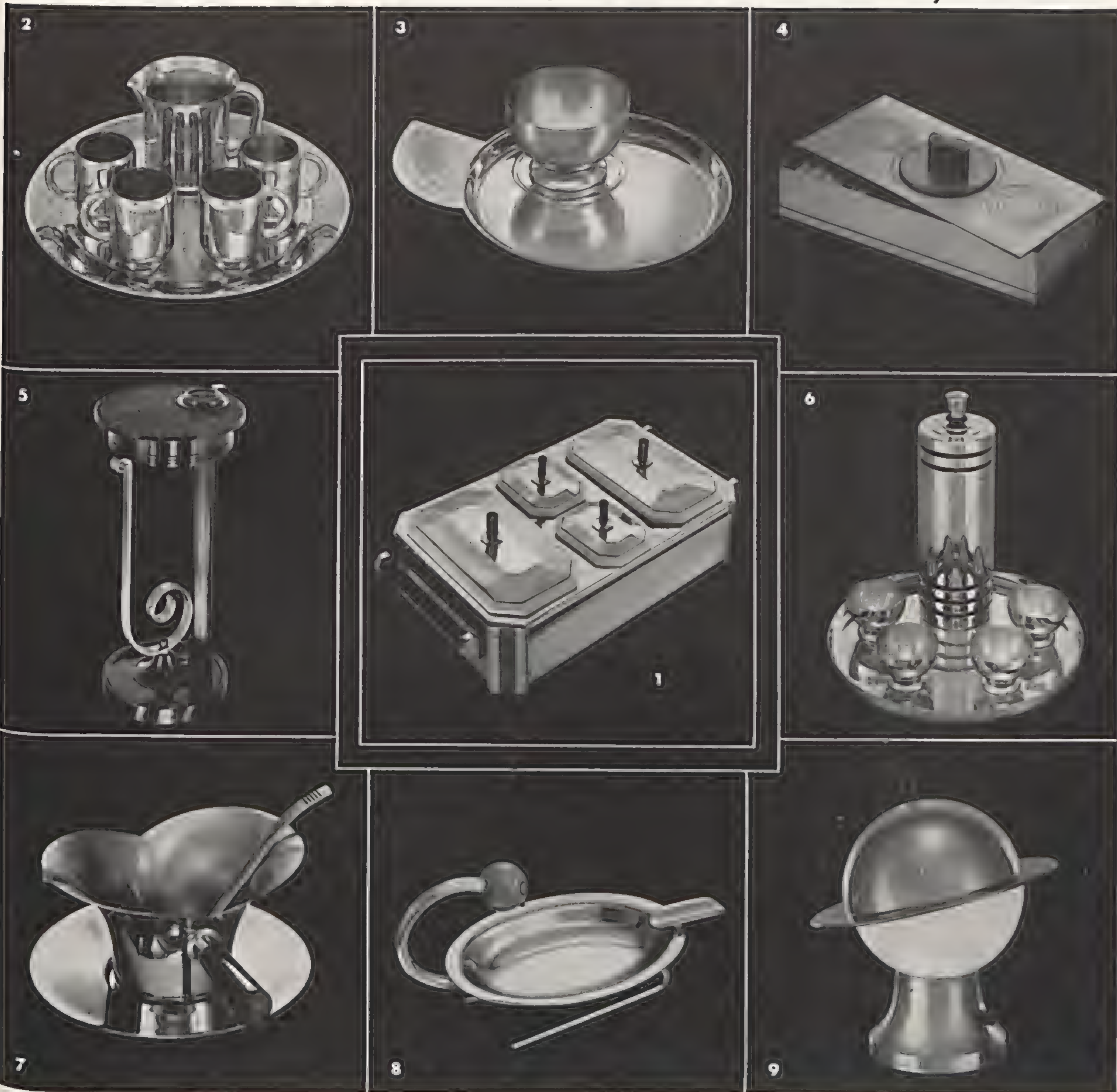
France, where inhibitions

take wings in a piquant mingling of modern life with costumes and habits centuries old ▲ The sun-caressed, palm-fringed and laurel-rosed Riviera...dotted with gay Casinos, brilliant against the Mediterranean's blue...a few miles away, winter sports at Peira-Cava and Thorenc carry the ultimate thrill...further back in the snow-piled Alps, Briancon, Chamonix and Mont Revard; the Pyrenees or Vosges offer the finest ski-fields, bobsleighbing and curling links ▲ Corsica, that island of ecstasy, of soft skies and sunshine, well beloved of artists...here an international colony lives luxuriously, yet spends surprisingly little ▲ Biarritz, with its jaunty cocktail hour and the quaint and charming Basque country ▲ Paris at Christmas...ancient carols...a background of the glorious rose-window of Notre Dame...the gay festivities of the New Year...the Louvre, with its artistic treasures of the earth ▲ Everywhere you will find convenient trains, luxurious auto-busses and charming little inns and pensions to suit all tastes, all moods, all purses ▲ Any local travel agency will help you plan an itinerary.

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Brilliant non-tarnishing CHROMIUM by CHASE



"NO metal, it seems to me," says Emily Post, "is quite so complete an answer to the housewife's prayer as chromium—appealing not only to the eye, but to practical requirements. Unless subjected to the greasy smoke from a frying pan, it stays brilliantly polished to the end of time." And Chase offers really lovely chromium things at comparatively small expense.

1. ELECTRIC BUFFET SERVER—Four porcelain dishes are kept at a temperature of 160° in electrically heated water. Complete, \$40.00.
2. BEER SET—Two-quart Devonshire pitcher, \$3.50. Cheshire Mugs, \$1.00 each. Serving tray, \$6.00.
3. WINGED CANAPÉ PLATE—A ring in the metal keeps the glass from slipping. \$1.00 each.
4. ROLLAROUND CIGARETTE BOX—Mounted on four rollers. \$2.00.
5. LAZY BOY SMOKER'S STAND—Has compartments for pipes and deep ash receiver. \$10.00.

6. COCKTAIL SET—Shaker, \$4.00. Cocktail cups, \$.50 each. Tray, \$4.00.
7. LOTUS BOWL—Complete with spoon and saucer, \$3.50.
8. SWAN ASH TRAY—Amusing, handy and colorful, \$1.00.
9. CONSTELLATION LAMP—Complete with shade, \$2.95.

(These articles and many others are on sale at better gift and department stores. Prices may be slightly higher west of the Mississippi.)



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Costume for wining and dining. The jacket is a mere tailored simplicity with golden threads among the white. Tailored too, simple too, the gown of black corded crepe yet must rank with the formalities...by virtue of its smooth, fine moulding, its slit hem, and, more particularly, the intricate, deep-cut back.

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READY-TO-WEAR

MILGRIM

6 West 57th Street, New York

CLEVELAND

DETROIT

MIAMI BEACH

PHOTOGRAPHICALLY SPEAKING

(CONTINUED FROM PAGE 86)

group at the beginning of this century.

It matters little that the heat is intense, that you must undertake Herculean tasks of moving heavy furniture, that the room is entirely disarranged. (To begin with, you have moved a vase a little to the right, and then it got in the way, and some one suggested that the desk should be employed in the picture, and, before you are long embarked on the job, all the furniture is in a pile in the centre of the room and a dozen pieces of bric-à-brac have been knocked over and broken.) But you are loving it, and the sitter, the centre of all this activity, is basking in radiant rays.

And now, in conclusion, given that each sitting is an interesting photo-

graphic job, you are bound to win your way with the sitter, for the advantages are all on your side. For the egotist, with so much concentration upon her, being photographed is every bit as exciting as the visit to the fortune-teller. "Oh, that's grand!" "You look too lovely." "I can't tell you what you look like in that lighting!" (And, believe me, the photographer really means this, his enthusiasm is not shammed.) The sitter chuckles and beams with joy, thinking you are the most sympathetic of persons.

Let me prescribe for any one with an inferiority complex, or persons wishing to develop further sex appeal, that they should take up the lens. The chances are that the sitter will become as interested in the photographer as the snapper is in the snapped.

AFTER-CURE IN CENTRAL EUROPE

(CONTINUED FROM PAGE 88)

millionaires, it is not panelled in Georgian pine or in painted Louis XV. *boiserie*, nor has it a linen fold surmounted by Flemish tapestries. It is a long room with many windows and circular ends, entirely lined with books—a very valuable and famous collection. The severity of the room is relieved by a cornice topping the bookcases, formed of many old portraits in gilded frames, supported by white lacquered carved-wood cherubs and wreaths of gilded flowers. This unique and beautiful decoration stands out in bold relief against the brown of the books, and the brown of the *boiseries*, curtains, carpets, and furniture, the gilt repeated only in the massive tea-service of *vermeil* on a table before the fire. A room like this must be born of its time and lived in by generations—it can not be reproduced by modern *antiquaires* at a millionaire's order.

I have bedroom number sixty-three, with a small bed like the one in the adjoining room in which Bismarck once slept. It is covered with a little tent of crimson brocade, and the opening through which I will later crawl into bed is held back with rosettes like stiff wired bows. On my washstand is arranged a priceless set of royal Worcester, with eighteen pieces (I have counted every piece) including a foot-tub (which should be used as a flower bowl at the centre of a dinner-table).

BY CANDLELIGHT

But the big thrill comes now—we go down to dinner. Footmen in smart liveries line the stairs, and I hear the click of their heels on the stone floors of the adjacent corridors. The guests are assembled in a splendid room panelled in the finest quality of Louis XV. walnut with gilded decorations and full-length ancestral portraits. The

room is lighted entirely by candles, and, as is the arrangement in all houses of this type, the furniture is clustered about a rug at one end, and the rest of the floor is bare. The *enfoncements* of the windows are six feet deep, and one feels the solidity of this great building transformed little by little from a fortress of the eighteenth century into the palace we see to-day, where the Empress Marie-Thérèse once came to hold court. Every one is on time—"quarter-past eight prompt." Our host goes out and comes back with the King, to whom we are presented, and we go into dinner.

CRYSTAL AND CHINOISERIE

We are fourteen around the beautifully decorated table with enormous crystal candlesticks lighted by candles, as is also the chandelier hung above. This room is very high and has a coved ceiling, like a Gothic chapel. The walls are painted in pale blue, and there are decorative panels on canvas—cartoons for Louis XV. *chinoiserie* tapestries—that are very fine. Only the doors and the *enfoncements* of the windows are in the most splendid *boiserie*.

Dinner over, we pass through a long line of rooms, lighted only by candles, into the main salon, which is called the "Throne Room," for it is here that the Empress Marie-Thérèse, seated on a gold chair under a red velvet canopy, held court. One can imagine her seated there on that slightly raised dais, talking to those she has sent for, while the others stand about. The scene, to-night, is not like that. We all sit about, comfortably chatting, while the King plays bridge in an adjoining salon. I go about examining every tiny little thing—I have rather a weakness for these splendid big houses.

J. MCM.



Yes!...

A ROUGE... A LIPSTICK

That Actually Matches the Color of the Human Blood!

ENDS

The cheapness and artificiality of the ordinary make-up one sees so often



PROVIDES

A natural make-up free of all artificiality



While there may be some question as to what constitutes Good Form in manner or in dress, there is virtually no question among women of admitted social prominence as to what constitutes Good Form in Make-Up.

Go through the Social Registers of the cosmopolitan centers of either Europe or America, and you will find, we believe, that the vast majority of smart women use Angelus Rouge Incarnat.

This is why:

The creation of Louis Philippe, famous French colourist, it is the ONLY make-up yet discovered that approximates the actual, pulsating color of the human blood.

Hence, it banishes forever all trace of that bizarre, cheap, gaudy effect one sees so often today in make-up.

It is the only truly natural shade, according to color experts, developed today or ever developed in a rouge. And its results are thus utterly different from any other rouge or lipstick you have ever used.

One Application Lasts All Day

You use it, too, on both the lips and the cheeks. And thus avoid again another mistake in make-up—the color clash that



[THE LOUIS PHILIPPE "AUTOMATIC" LIPSTICK]
that you operate with one hand

follows the use of one shade on the cheeks and another on the lips.

AND—each application lasts a full day. No more constant making up.

Do as smart women from one end of the world to the other today are doing. Discard old-type rouges and adopt Angelus Rouge Incarnat. You can obtain it at any toilet goods counter in two forms—ordinary lipstick form, and the little red box which most women prefer. Whichever color or tint you get provides a natural make-up.



At Left:
THE "REGULAR" LIPSTICK

Below:
THE "LITTLE RED BOX"
For Lips and Cheeks

Angelus Rouge Incarnat

BY LOUIS PHILIPPE

USE ON BOTH THE LIPS AND THE CHEEKS

SOCIETY

(CONTINUED FROM PAGE 88b)

WEDDINGS

NEW YORK

Bowring-Smithers—On October 7, at "Dunrobin," Locust Valley, Long Island, Mr. Edward Bonner Bowring, son of Mr. and Mrs. Charles W. Bowring, of New York City and Staten Island, New York, and Miss Mabel Carew Smithers, daughter of Mr. and Mrs. Christopher D. Smithers, of Locust Valley, Long Island, and Delray Beach, Florida.

Canfield-Brown—On October 14, in Saint George's Church, New York City, Mr. Robert Warren Canfield, son of Mr. and Mrs. George F. Canfield, of New York City and "Farmlands," Peekskill, New York, and Miss Camilla Brown, daughter of Mr. and Mrs. Lathrop Brown, of New York City and "The Windmill," Montauk, Long Island.

Collins-Chatillon—On September 27, in the Lady Chapel of Saint Patrick's Cathedral, Mr. Morgan A. Collins, junior, son of Mr. and Mrs. Morgan A. Collins, of Chicago, Illinois, and Miss Georgette Chatillon, daughter of Mr. and Mrs. George Edmund Chatillon, of New York City and Greenwich, Connecticut.

Cowles-Rumbough—On September 23, at "Elston Oaks," Huntington, Long Island, Mr. Francis Russell Cowles, son of Mr. and Mrs. Russell Cowles, and Miss Elizabeth Colgate Rumbough, daughter of Mr. and Mrs. Stanley M. Rumbough, of Lloyd's Neck, Long Island.

Crocker-Verdi—On September 16, in Saint John's Episcopal Church, Cold Spring Harbor, Long Island, Mr. Arthur Masten Crocker, son of Mr. and Mrs. George A. Crocker, of Oyster Bay, Long Island, and Miss Nancy Clare de Suzzara Verdi, daughter of Mr. Minton de S. Verdi, of Syosset, Long Island.

Day-Gillett—On October 14, in the Norfolk Congregational Church, Mr. George Herbert Day, second, son of Mr. and Mrs. Watson Beach Day, of Pelham Manor, New York, and Litchfield, Connecticut, and Miss Elizabeth Lyall Gillett, daughter of Mr. and Mrs. Ezra Kendall Gillett, of Pelham Manor, New York, and Norfolk, Connecticut.

French-Frueauff—On October 7, in Saint Bartholomew's Church, Mr. Winsor Brown French, second, of Cleveland, Ohio, and Miss Margaret Hall Frueauff, daughter of the late Frank Wheatcroft Frueauff and Mrs. Frueauff, of New York City.

Goelet-Connfelt—On September 21, in the Episcopal Church of the Advent, Westbury, Long Island, Mr. Ogden Goelet, son of Mr. Robert Goelet, of New York City and Newport, Rhode Island, and of Mrs. Henry Clews, junior, of the "Château de La Napoule," Maritimes Alps, France, and Miss Enid Connfelt, daughter of Mr. and Mrs. Charles Maitland Connfelt, of Brookville, Long Island.

Schniewind-Ball—On September 16, in the Episcopal Church of Saint John's of Lattinon, Locust Valley, Long Island, Mr. Henry Schniewind, third, son of Mr. and Mrs. Henry Schniewind, of New York City and Glen Cove, Long Island, and Miss Helen Ball, daughter of Mr. and Mrs. Wilbur L. Ball.

Wood-Betts—On October 24, in Saint Andrew's Dune Church, Southampton, New York, Mr. Sidney B. Wood, junior, son of Mr. and Mrs. Sidney B. Wood, of New York City and Southampton, Long Island, and Miss Edith Godfrey Betts, of New York City.

Wright-Shepard—On October 5, Mr. Edward Henry Wright, third, son of Mr. and Mrs. Edward H. Wright, of South Orange, New Jersey, and Miss Marie Beatrice Shepard, daughter of Mr. Augustus Dennis Shepard, of New York City.

BOSTON

Grinnell-Alexander—On September 23, in Saint Alden's Chapel, South Dartmouth, Massachusetts, Mr. Peter Severance Grinnell, son of Mr. and Mrs. Lawrence Grinnell, of New Bedford and South Dartmouth, Massachusetts, and Miss Kitty Alexander, daughter of Mr. and Mrs. Henry M. Alexander, of Cleveland, Ohio.

Henderson-Keyes—On September 12, in the Little Church around the Corner, New York City, Mr. Gerald Henderson, son of Mrs. Jessica C. Henderson, of Wayland, Massachusetts, and Miss Mildred H. Keyes, daughter of Mr. and Mrs. George S. Keyes, of "River Cottage," Concord, Massachusetts.

WEDDINGS

Montgomery-Harris—On September 30, in Trinity Church, West Roxbury, Massachusetts, Reverend David Kemble Montgomery, son of Mr. Horace Perkins Montgomery, of Portsmouth, New Hampshire, and Miss Virginia Harris, daughter of Mr. and Mrs. George B. Harris, of Brookline, Massachusetts.

CHARLESTON

Duell-Smith—On October 21, in Saint Philip's Church, Charleston, South Carolina, Mr. Charles Halliwell Duell and Miss Josephine Scott Smith, daughter of Mr. and Mrs. J. J. Pringle Smith.

CHICAGO

Carr-Cowin—On September 20, in the chapel of Saint Chrysostom's Church, Chicago, Illinois, Mr. Robert Adams Carr, son of Mr. and Mrs. Walter Scott Carr, of Chicago, and Miss Katherine Clay Cowin, daughter of Mrs. Benton Cowin, of Boston, Massachusetts.

Case-Siewers—On September 30, Mr. Winthrop Warren Case, son of Mr. and Mrs. William Warren Case, of Chicago, Illinois, and Miss Helen Siewers, daughter of Mrs. William Albert Siewers, of New Rochelle, New York.

CLEVELAND

Breithaupt-Kranz—On October 7, Mr. Carl Breithaupt, of Boston, Massachusetts, son of Mr. and Mrs. J. C. Breithaupt, of Kitchener, Ontario, Canada, and Miss Alice Kranz, daughter of Mr. and Mrs. W. J. Kranz.

Clements-Teagle—On October 12, Mr. Robert Morrison Clements, son of Mr. and Mrs. Thomas Clements, of Phoenix, Arizona, and Miss Helen Teagle, daughter of the late Frank H. Teagle and Mrs. Teagle.

HARRISBURG

Beverley-Keyser—On September 23, Mr. Richard Henry Carter Beverley, son of Major Edward P. Beverley and Mrs. Beverley, of "Braemar," Beverley, Virginia, and Miss Virginia Acker Keyser, daughter of Mr. and Mrs. Edgar E. Keyser.

JERSEY CITY

Seydel-Speer—On October 20, in the Chapel of Saint Bartholomew's Church, New York City, Mr. Charles Herman Seydel, son of Mr. and Mrs. Herman Seydel, of Jersey City, New Jersey, and Miss Eleanor Kirby Speer, daughter of Mr. and Mrs. William H. Speer, of Jersey City.

KANSAS CITY

McCarty-Dickey—On September 21, in Oak Park, Illinois, Dr. Virgil Warren McCarty and Mrs. M. Kennedy Dickey.

NEW HAVEN

Sturges-Stoddard—On September 4, in the Dwight Memorial Chapel, New Haven, Connecticut, Mr. Benjamin Rush Sturges, son of Mr. and Mrs. Rush Sturges, of Providence, Rhode Island, and Miss Sandal De Forrest Stuart Stoddard, daughter of the late Mr. and Mrs. Carlos French Stoddard.

NEW ORLEANS

Stafford-Williams—On September 4, Mr. John Fairfax Stafford and Mrs. Dorothy Bauman Williams, daughter of Mr. and Mrs. Carl S. Bauman.

SAINT JOSEPH, MISSOURI

Redford-Rowland—On September 30, Mr. John Morris Redford, of Milwaukee, Wisconsin, son of Mr. and Mrs. Earl Berton Redford, of Wisconsin Rapids, Wisconsin, and Miss Katherine Rowland, daughter of Mr. and Mrs. Hugh Bowman Rowland.

SAINT LOUIS

Ashford-Wygant—On September 30, at Coronado, California, Lieutenant George Woodson Ashford, son of Mr. and Mrs. William Henry Ashford, of Athens, Georgia, and Miss Sophie C. Wygant, daughter of Colonel Henry Sollet Wygant and Mrs. Wygant, of Wilberforce, Ohio.

Hudson-Rule—On September 15, in Grace Church, Mr. Barclay M. Hudson, son of Mr. and Mrs. Joseph B. Hudson, and Miss Jane Rule, daughter of Mrs. Virgil Rule.

SYRACUSE

Driscoll-Estabrook—On September 30, in Fayetteville, New York, Mr. George T. Driscoll, son of Mrs. Ambrose C. Driscoll, and Miss Margaret W. Estabrook, daughter of Mr. William S. Estabrook.

Hitchcock-Moore—On September 23, in Greenwich, Connecticut, Dr. Charles Hanchett Hitchcock, of Syracuse, New York, and Miss Virginia Moore, niece of Mrs. Mary Moore Jones, of Syracuse.



"TOWN AND COUNTRY"

The Casual suit . . . a three quarter coat and a bordered skirt of Alaska Sealskin to wear in and out of town . . . \$495

A RUSSEKS ACHIEVEMENT IN ALASKA SEALSKIN

Alaska Sealskin — a high-fashion fur for the mode of "charm", which is the dominant theme of 1933 fashions . . . worked like cloth by one of the foremost American designers . . . is presented by Russeks as one of the outstanding features for the season. Suave . . . sleek . . . trim, the suit illustrated exquisitely interprets the spirit of the new silhouette — an achievement to which this precious and practical fur lends itself with compliant grace. In a rich Rembrandt brown, Alaska Sealskin will prove a smart and dependable investment for years to come.

RUSSEKS
FIFTH AVENUE at 36TH STREET

"I wanted to be lovely like Carole Lombard"
— then a Scientist told me about the beauty soap she uses "
says Lillian Kenton, of Great Neck, L.I.



"I can remember when I actually *cried*, I was so discouraged about my complexion! I wanted so to be lovely—every girl does, I guess—and I knew my skin was to blame."



"Then I met a scientist. 'I'll tell you,' he said, 'what I told Carole Lombard. Skin grows old-looking through the loss of certain precious elements. Miss Lombard's gentle, readily soluble beauty soap checks the loss of these elements, because...'"



SCIENTIST

"LUX TOILET SOAP, MISS LOMBARD, ACTUALLY CONTAINS PRECIOUS ELEMENTS NATURE PUTS IN SKIN ITSELF TO KEEP IT LOVELY—YOUNG-LOOKING."

NO WONDER I'VE FOUND IT KEEPS MY SKIN SO SOFT AND YOUTHFUL



CAROLE LOMBARD
lovely Paramount star



"I began right away to use Lux Toilet Soap, as Carole Lombard does. My skin began to improve..."



"I was so delighted! My skin grew lovelier every day, just as I had hoped it would. And every day I grew happier. Men certainly are attracted by lovely skin. No more lonely evenings now!"



For every type of skin—dry, oily, "in-between." 9 out of 10 lovely screen stars use fragrant, white Lux Toilet Soap. Try it today!



Do you Still buy
Orphan Stockings?



SMART WOMEN have foresworn the nameless orphan stocking. And why shouldn't they? Not only are they lacking in the style, the quality and the wearability that are such outstanding features of Gotham Gold Stripe Silk Stockings...

but strangely enough in this era of price leveling, they cost almost as much as the genuine Gold Stripe Stockings... After all, when you pay the Gotham Gold Stripe price you are entitled to Gotham Gold Stripe Stockings.

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Stockings That Fit Best
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Stockings cost no more
than many nameless stock-
ings that are so lacking
in Gotham quality, style
and wear.



GOTHAM
GOLD STRIPE
BEAUTIFUL SILK STOCKINGS



FOR A GAME HOSTESS

by MARCEL ROUFF

SPEAK to a doctor about game, and he will throw up his hands in horror. Since the dawn of modern science, the medical profession has rigidly excommunicated game from all sane diets. Ruinous, they say, to the liver.

They have forgotten, possibly, that for æons men lived on little else. Furred or feathered game was their sustenance. On it, they grew to a strength and agility unknown to us careful and hygienic dieters. The venerable medicos seem to have forgotten, too, that pheasants and partridges and rabbits feed on the most nutritious of herbs and leaves.

The catch, of course, is not in the game, but in its state. To be an absolutely perfect food, game must be fresh. Even more vital, you should stalk, hunt, and kill the game yourself. Five miles of pursuit will counteract any liverish tendencies you might fear!

Not only that—there's a nobility about game-hunting in the mere fact that it is, perhaps, the only sports survival from the origins of the human race. When a hunter sets out, booted, equipped, gun under arm, there is always—somewhere within him—the old pride of the heroic male provider; echoed in the women's hearts by an instinctive admiration.

Is it cruel to kill game? You know the answer of tender souls and vegetarians. But, after all, it is a cruelty that belongs to the order of things. Nature desires that all living beings be nourished by eating one another. A savage law, but an inevitable one.

The conscience of a hunter—or of a game-eater—may rest in peace. Not only do his teeth invite him to be deliberately carnivorous, but, if meat-eaters were not in the great majority, the vegetarians themselves would soon perish for want of food. This quotation

from "*Les Classiques de la Table*" speaks for itself.

"Either we should eat a quail, or quail should eat us. That's the problem, and you can not get away from it. Quail give birth to fifteen or twenty little ones a year. Let ten years go by without killing them, and they will become as numerous as wasps and gnats; then, no more wheat, no more oats, no more grapes. Ergo, let us eat quail, since we need horses; let us eat quail, since we like Burgundy wines; and, if for the single reason that we can not live without bread, let us eat quail!"

The bad reputation of game, medically speaking, is due to several causes, at least two of which are easy to avoid. One of these comes down to us from the days when game was almost an exclusive diet. Perhaps you will be curious to know what King Charles V. and the Duke of Lorraine ate when they dined together: For the first course: *Venoison de Sanglier en Souppes* (boar); *Sabourot de Pousins* (squab); *Bonnac de Lièvres* (hare); *Oye à la Trayson* (goose). For the second course: *Cygnés* (swan); *Hayrons* (heron); *Faisans* (pheasant); *Paons* (peacock); *Trimolcte de Perdrix* (partridge). And for the third course: *Most Jehan* (capon); *Paste de Merles* (blackbird); *Pyjons au sucre* (pigeon).

This makes nine sorts of game in eleven highly seasoned dishes. Quite evidently, their livers protested.

To-day, such an accumulation of game no longer exists. The only trouble is that, with the hunting-season lasting but four months, game enthusiasts eat it every day. Game constituting the base of almost all meals for such a long period, chefs strove to vary the manner of their preparation. Taste this recipe in a book of 1844:

"Take truffles as large as can be found; hollow out as much as necessary; insert an ortolan wrapped in a double coating of raw ham slightly moistened with jellied anchovies (some cooks use sardines, but this is about the greatest error in cookery); garnish truffles with a stuffing of foie gras and beef marrow to keep oily and prevent drying; a moderate fire above and below, using a country-oven to give colour; serve hot. . . ."

Let us refrain from an opinion as to the digestibility of such a dish. I know of (Continued on page 96)



Mrs. G. Partridge Mills

H A S A E U G E N E W I N T E R W A V E

SAYS MRS. MILLS of Fifth Avenue, New York and Sands Point, L. I.: "I have crossed the Atlantic many, many times, and it has become very evident to me that fashionable women abroad keep their hair permanently waved at all seasons of the year by the Eugene method. I notice that American women are doing likewise."



ENJOY YOUR PERMANENT...*permanently!*

Is there a season for well-groomed hair?...a few summer months when it is permanently waved?...other months when it is at the mercy of a waving iron and the whim of the weather? • Why not make your permanent *permanent*? Fly to a hairdresser who specializes in the Eugene Method. • Ask for a Eugene Winter Wave... a Eugene Permanent with its graceful undulations and indestructible curls, to serve you all winter long. Enjoy the great convenience and the supreme comfort you've had all summer! • The

Eugene Winter Wave is gentle, safe—approved by Good Housekeeping and performed with sachets endorsed by the Good Housekeeping Institute. Note that it is *not* a re-wave—does *not* wave over the old wave, merely waves the newly grown or hitherto unwaved hair. • Make sure you go to a hairdresser who specializes in Eugene waving—who uses genuine Eugene sachets exclusively. Look for the Eugene trade-mark, "The Goddess of The Wave" on each sachet. Eugene Ltd., New York, Paris, London.

the e u g è n e



Winter Wave

FOR A GAME HOSTESS

(CONTINUED FROM PAGE 94)

FIRST A TREND • •

NOW THE ACCEPTED STANDARD IN

SMART BED LINEN



It started only a few years ago—this vogue for sheets and pillow cases of Utica Percale. But today fastidious women agree they are one of those things one just must have.

You have only to look at Utica Percale sheets to be intrigued by their silvery whiteness and luxurious softness. Then use them—and you will discover that here at last are percale sheets with the feel of silk and the strength of linen. If your favorite department store has not yet stocked Utica Percale, we suggest you write us direct. Utica and Mohawk Cotton Mills, Inc., Utica, N.Y.

UTICA

PERCALE SHEETS

THE FEEL OF SILK



THE STRENGTH OF LINEN

no better classification of game than Brillat-Savarin's, given in his "*Physiologie du Goût*:"

"We divide game into three series:

"The first begins with the thrush and contains, in descent, all birds of small volume, called little birds.

"The second refers to crake, woodcock, partridge, pheasant, rabbit, and hare; these are properly called game—game of the earth and marsh, game of fur and feathers." (To this, we add grouse.)

"The third is more commonly known by the name of venison: it is composed of boar, roebuck, deer, doe, and similar animals."

There are some important rules to be followed if the delicious qualities abounding in game are to be brought out at their best. Select your game carefully: that is, a freshly killed bird or animal, untouched by insects. Neither the feathers nor fur should fall out when rubbed the wrong way. With the exception of woodcocks, game should be hung for about four days (depending on the temperature) between killing and eating.

Little birds (thrush, quail, fig-peckers), when possible to present an important dish of them, are roasted. If not, serve them, Italian fashion, in a risotto or, better still, Dauphin fashion, in a *gratin* of potatoes lightly crusted with cheese and moistened abundantly with cream. The birds' heads should burst in a cluster through the surface.

Partridges are improved by serving on a canapé; that is, on a crouton dipped first in butter and then in the juice of the bird.

As to the indispensable "toast" for a woodcock, it should be prepared in the following manner. On a generous slice of bread lightly dipped in boiling butter, spread a *paté* made of the bird's innards, a large piece of fresh butter, salt and pepper, crushed together with a fork. Sometimes, *foie gras* is added to this mixture. Soak this "toast" with flaming brandy and set your bird on its delicious "bed."

Never keep game until its taste gets too high. Game should be eaten fresh. The only exception is the woodcock, which should never be emptied and whose flesh should be slightly settled. But never, under any pretext, keep it, as some hunters do, until a green drop falls from its beak. Never hang it up for the three-to-four-day interval as is ordinarily done. On the contrary, it should be kept flat. If you "flame" your woodcock, be sure that it is with a pure and authentic brandy. If you use it in a *salmis*, do the sauce the honour of a good Burgundy.



Lucien Tendret, friend and convive of Brillat-Savarin, left a recipe for woodcock sauce that I recommend: "*Salmis of Woodcock*, of the Bernadine Dom Crochon, cellarer of the Saint Sulpice Abbey, in the Viscounty of Lampues in Valromey:"

"Roast two woodcocks and place in a pan; under them place eight slices of bread a quarter-inch thick, covered with fresh butter. When the woodcocks, basted and salted according to rule, have been cooked for thirty-five minutes, take them from their spit and put them and the canapés aside. Put in a casserole two ladles of beef broth, a small glass of brandy, six shallots, a clove of garlic, two cloves, a bouquet of two branches of thyme, parsley, and chervil; then salt, pepper, and bring to a boil.

"While this is going on, cut your birds, prepare the wings, legs, stomachs, pope's noses, and heads; throw away the hearts and gizzards. Pound together the livers, rough fat, and entrails, moisten this *purée* with a glass of good red wine, and place in the casserole containing the sauce and let boil for twenty minutes.

"In another casserole, place the parts of the woodcocks and soak them with the sauce passed through a sieve; add a spoonful of fine olive-oil, a glass of meat-juice, and the essence of half a lemon. Let boil for fifteen minutes, taste the sauce, and make the corrections necessary if it is too sweet or too seasoned. Place the canapés lightly on the surface of the liquid in the casserole; cover and let simmer. After twenty minutes, remove the soft, soaked canapés, put them on a hot plate, and cover them with the pieces of meat. If (Continued on page 98)





LUCIEN
LELONG
P A R I S

ANNOUNCES

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A REFLECTION OF YOURSELF IN FRAGRANCE

A radiant new perfume, in a package of flashing mirrors, "Mon Image" is something you must see soon . . . and inevitably possess. It is newly arrived at the better stores.

A WEDDING EMBASSY BRIDE

MRS. JUDSON BELL SHAFER
WHO WAS MISS HELENE SEYMOUR GALES



TELEPHONES
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The Wedding Embassy, Inc.
32 East Fifty-seventh Street
New York

October 2nd 1933

My dear Mrs. Shafer
Thank you for permitting us to
use your name and photograph as our
advertisement.

Quoting from your gracious letter
to me, which I appreciate.

"We were delighted with the manner
in which you managed the entire wedding.
The arrangements were delightfully con-
curred and carried out."

May I say that it was our
pleasure to render you this service

Most Cordially Yours

Marie Couderc Greening
Res.

FOR A GAME HOSTESS

(CONTINUED FROM PAGE 96)

there is too much sauce, reduce it, by letting it come to a fast boil, stirring constantly; as soon as it begins to thicken and stick to the spoon, pass through a sieve, pour over the salmis, and serve at once."

In Burgundy, the dryness of pheasant's flesh is counteracted by stuffing with grapes before cooking.

When you have a good hare, prepare the paws and fore-quarters in a civet, but have the back and hind-quarters pickled for three or four days (wine, vinegar, carrots, onions) before roasting. The civet sauce should be prepared with the juice of the animal, some of the pickled meat, and cream. To make the civet sauce especially good and thick, it should contain, as in Savoy, a mixture of the blood of the animal, wine, and cream.

WINE ACCOMPANIMENTS

When should game be served? A dish of several partridges or woodcocks, a dish of two pheasants, venison, a civet, a salmis, or a *râble* (back) of hare may be served as the *plat de résistance* or principal dish of meal, between the entrée and a cold dish. But if the game is served cold, it should terminate the meal. Some hunters, before starting out in the morning before dawn, replace their cup of coffee by half a cold partridge and a bottle of white wine.

For the other meals of the day, red wine is the only one that should have the honour of marrying its taste and nuances to game. The general rule is: Bordeaux wines with plumed game and Burgundy wines with furred game. But birds with a strong flavour, such as woodcocks or grouse, also demand a Burgundy. The choice of these wines depends on the sensitivity of your taste. We believe that the delicacy of Chambertin goes with most game.

From among the many recipes for game that sing out in my memory, I choose a particularly marvellous one that comes straight from the heart of traditional French gastronomy: hare à la royale. This recipe so enchanted Adrien Hebrard, a man of intelligence and taste and former *directeur* of *Le Temps*, that he opened the columns of his austere and famous sheet, as a great exception, to give it space. It was compiled by Couteaux, the chef, and executed at the home of Spüller, an ancestor of the Third Republic.

First operation: At noon, skin and clean the hare; set aside the heart, liver, and lungs; carefully extract and conserve its blood. At 12:30, after having coated the inside of a stew pan with good goose grease, lay out a bed of bacon strips on which place the hare at full length on its back. (The fore-quarters up to the base of the shoulders should be cut leaving the long back and legs.) Cover the animal with more strips of bacon. Then add: a medium-sized carrot cut in quarters; four medium-sized onions, with a clove stuck in each; twenty cloves of garlic; forty cloves of shallots; a laurel leaf, a sprig of thyme, a few sprigs of parsley; a half-pint of good red-wine vinegar; a bottle and a half of good Mâcon or Médoc wine at least two years old; salt and pepper to taste. At 1 P.M., put the

stew pan, thus garnished, on the stove, regulate your heat so that it remains low, regular, and cook for three hours.

Second operation: While the hare is undergoing its first cooking, chop very fine, and in the order given: 125 grammes of bacon; the heart, liver, and lungs of the hare; ten cloves of garlic; twenty cloves of shallots; the importance of chopping each of these articles separately can not be over-emphasized. Now, mix them and put aside until needed.

At 4 P.M., take the stew pan from the fire. Gently lift up the hare and place on a dish. Carefully remove all the clinging remains of bacon, carrots, onions, garlic, and shallots, and return them to the pan. Then empty the contents of the pan into a sieve placed over a large, deep dish, extracting all the juice with a wooden crusher. Add to the sauce thus obtained the chopped mixture prepared as instructed above, and add a half-bottle of hot wine, the wine used to cook the hare.

At 4:30 P.M., return this new mixture to the stew pan; replace the hare, and put the pan over a slow fire and continue cooking it, above and below. At 6 P.M., remove, for the first time, the grease accumulated from the bacon, which prevents the progress of the sauce. The dish will not be finished until it reaches a stage approaching the consistency of mashed potatoes—not quite, however, because if it is too thick, it would be so reduced in quantity that it would not moisten the naturally very dry meat of the hare.

Final operation: The addition of the hare's blood is the last operation to complete the dish. This addition should be made not more than a quarter of an hour before serving, and it should be preceded by a second removal of grease. In case it has curdled, which is quite possible, the blood should be whipped first until absolutely liquid again. Then pour it into the sauce, taste, and add salt and pepper.

COMMENTS

Wild duck should neither be stuffed nor baked for more than fifteen minutes in a hot oven. The French have a way of basting it with port, a method which somewhat removes its gamy taste, but most game-fanciers will protest that this is desecration; that those who dislike the taste of game had best confine themselves to barnyard fowls.

The usual accompaniment of wild rice can be varied by substituting squares of fried hominy, but the traditional currant jelly is as unavoidable as it is with venison. In the Far West, for a short time, sage-hen is available. Its fine white flesh delicately flavoured with the sage upon which it feeds is best complemented by a stuffing or a sauce of oysters. Since this is a white-fleshed bird, it is baked for upwards of an hour according to the size.

Partridges, pheasants, and grouse can all be served with bread sauce and a little gravy made from the juices. An excellent sauce for any wild fowl is composed of a tablespoonful of walnut ketchup, one of lemon-juice, a wine-glass of red wine, a slice of lemon peel, one shallot, and a wine-glassful of gravy, boiled for ten minutes.

AS THEY WEAR IT—SEEN BY "HIM"

(CONTINUED FROM PAGE 32)

movement that is extremely unusual. Dressing as she does, at Lanvin's, she has fallen on her ideal, for an outstanding feature of the Lanvin clothes is a graceful, flowing quality in which such women as the Princess Ilyinsky appear at their best. The full, sweeping skirts, the enormous, drooping sleeves, and the bertha-like treatment at the shoulders of many of the evening dresses (like the one at the left on page 34, in silver and black) all contribute to an effect of grace. Also, the effective colouring—I almost say poster-like colouring—of Lanvin clothes particularly suit the vivid colouring of the Princess.

In this year's collection, there are several dresses in black with bright scarlet or green sashes knotted at the side, the ends falling to the bottom of the skirts, and worn with little stitched silver lamé jackets—sensational in their colour scheme and, needless to say, chosen on first sight by the subject of my interview. One of these is worn by the Princess in the large sketch on page 34. The tweed suits with capes called "Chasse," "Départ," and "Voyage" were all destined to the same end, for capes belong to tall, graceful women. "Chasse," one of the best of these—a brown tweed skirt, double-breasted jacket in black-and-grey tweed, worn with a brown tweed cape lined with the tweed of the jacket—is, according to the Princess, a sufficient excuse to start out on a voyage around the world. It is, incidentally, also, a perfect costume for the country.

An ensemble she ordered (and begged for at once, so as to have something to go out in) is a three-piece costume of bottle-green wool—a skirt, a loose three-quarters length coat, and a woollen blouse in brick red. The blouse of this dress is very interesting, for it has long, loose sleeves and a high neck-line, though, unlike most high neck-lines, it is a very soft one, and the sleeves are typical of the new Lanvin line. She also ordered the black broadcloth coat trimmed with silver fox shown on page 34.

LA MARQUISE DE POLIGNAC, CHEZ PATOU: I could not have found a more interesting subject to go choosing dresses with, at this moment, than the Marquise de Polignac, for she was selecting her wardrobe for the visit she is now making in America, where she has not been since her marriage to the Marquis de Polignac, fifteen years ago. But she is still well remembered in America as the chic Mrs. James Eustis, and, as the Marquise de Polignac, she is just as chic to-day. She is tall and handsome, carries her clothes well, and is one of those women who know how to walk and enter a room.

For steamer and travelling, she has a perfect coat of rough beige woollen, lined with summer ermine and trimmed with a collar to match, which she wears over a smart one-piece jersey dress in beige. She has two other chic knitted sports suits in three pieces—skirt, jacket, and blouse: one in two shades of green, the other with skirt and jacket in black and a bright red blouse.

She has chosen two ensembles for day wear: one long coat of black broadcloth trimmed with caracal, to

wear over a plain black velvet dress, and another long coat of very dark grey woollen lined with black satin, to wear over a very simple black satin dress. She also has a Patou suit of beige wool with a leopard skin gilet—shown on page 34.

Another ensemble for the day is an elaborate black velvet coat, also sketched on page 34, trimmed with astrakhan and worn over a black slip cut very low. It is for informal dinners, and with it she will wear short white gloves and carry a black satin bag redolent with gardenias.

A very grand evening dress is of black velvet with a deep V at the back, partly covered by a V-shaped piece of velvet, and tiny sleeves very much cut out over the shoulders. It is a dress to be worn with no jewellery—except, perhaps, her famous diamond necklace (which is a family heirloom). But she will wear short flesh coloured gloves and carry a plain black velvet bag. Another grand evening dress which she chose is of black crêpe with a décolletage trimmed in ermine. With this, she will wear white gloves and carry a plain envelope bag of dull white crêpe. (During this serious *séance*, not a dress passed without her discussing the accessories to be worn with it.)

One of the amusing items in her wardrobe is a crushed-raspberry crêpe pyjama with very full trousers and a very low-cut back, over which goes a woollen coat with a shawl collar and a sash, like a dressing-gown, to be worn on the steamer for those occasions on which she will dine in her own salon, or with a small party of friends in one of the private dining-rooms on the *Ile de France*. This pyjama also has a coat of chiffon in the same colour, cut exactly like the woollen coat, to wear in country houses on those occasions when tea-gowns are appropriate.

MRS. GILBERT MILLER, CHEZ CHANEL: Mrs. Gilbert Miller, the wife of the well-known producer, is a woman with a problem, for she must have an international wardrobe, living, as she does, in London, Paris, and New York, in accordance with her husband's routine of work. At Chanel's, she pointed out the brown silk suit with occasional white spots (not polka-dotted) and a three-quarters length belted coat with a little tight fur collar, saying, "That will hang in my Paris wardrobe and remain here, for, you see, it is a perfect dress to wear in the late afternoon in Paris, when one stays out for the evening. It would not be at all suitable for London or New York—it is too dressy."

But, referring to the lovely black wool dress trimmed with jet sequins, for which there is a little short jacket entirely made of jet sequins and also a long coat of black cloth for wear early in the day, she said, "That will be my most useful dress in New York and London, for I shall carry the little jet jacket tucked away in the car and slip it on in the late afternoon at the cocktail hour, in exchange for the simple black coat that covers the jet-trimmed dress."

She also pointed out to me the extremely becoming suit with a brown velvet skirt (Continued on page 100)

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AS THEY WEAR IT—SEEN BY "HIM"

(CONTINUED FROM PAGE 99)

and a short jacket of *imprimé* Scotch plaid velvet entirely edged with sable "which, you see, would be so becoming to any one as a costume *pour les grandes occasions*," meaning weddings and similarly formal events. (This is shown at the right on page 35.) Then, the grey satin evening dress, in which you see her in the larger sketch on the same page, she indicated "as a wonderful combination of elegance and simplicity." The tight skirt with its train is so thinning, and the low-cut back with the revers so easy to wear, and, with a pair of long pale grey gloves, one can make of the dress something still more elegant. (It is wonderful what a pair of gloves can do to a dress if it is on the borderline between "grand" and "simple.")

Mrs. Miller also pointed out the gold lamé dress with three-quarters sleeves and a low moyen-âge waist-line, shown at the left on page 35. "That," she said, "I shall have in dark green velvet for Sunday-night wear. It is not a tea-gown, and yet it is not a dinner-dress." You hear so often the "Sunday-night dress" brought up as a necessary item in the smart woman's wardrobe. (As you will note further along, Mrs. Vreeland found her idea of one of these dresses at Mainbocher's, and there is one in every collection in Paris.)

"Sunday-in-the-country" should be the title of another necessity in the smart woman's wardrobe. This, Mrs. Miller also found easily at Chanel's—a dress in brown-and-beige checked jersey, very prettily made and very simple; the "perfect dress" to wear under a fur-lined coat with a pair of semi-country shoes, a sports hat, and a little short jersey jacket for those too-often cold English country houses. This also is sketched on page 35.

MRS. REED VREELAND, CHEZ MAINBOCHER: Mrs. Reed Vreeland, who was Miss Diana Dalziel of New York, is considered one of the most chic of the international set living in Europe. In London, where she has a house in Regent's Park, she is much admired for her taste in dress, which, because of her striking, exotic personality, is extremely conservative. She is tall and thin, with the profile of a wife of the Pharaohs, a beautiful figure, and jet-black hair, which she arranges like a cap on her head, curling at the nape of the neck. She knows what she wants at a glance—a thing that not all women are supposed to know. When we sat through the collection at Mainbocher's and the mannequin appeared in the black wool coat with wide revers in which you see Mrs. Vreeland sketched on page 36, she said: "That coat was made for me," and put down a cross after the number.

Naturally, Mrs. Vreeland has a philosophy of dress. In London, it is not smart to be turned out for the day in one of those elegant cloth dresses, much betrimmed with furs, such as one sees on women in Paris and New York. In London, supreme elegance is reserved for the evening, and, during the day, a smart woman must look, not as though she were wearing country clothes, but as though she were still influenced by the same philosophy. Therefore, Mainbocher's best coat will be the *fond* of

her winter day wardrobe. Under the coat, she will wear different crêpe de Chine dresses, mostly in colours, together with several different hats, all in black.

A crêpe dress with a train, high neck, and sleeves to the elbow she called, the moment she saw it, "*Dimanche Soir*," saying, "Johnnie, you will see me in that every Sunday night in the country for the next six months." It is a perfect dinner-dress of the tea-gown sort. She selected one of Mainbocher's dinner-suits—incidentally, one of those with the hem cut short in front of the skirt and long in back, which Mrs. Vreeland considers most flattering to the feet and ankles—and she will wear it without a hat, although in Mainbocher's collection these suits are shown with hats. I think her idea rather a good one.

She called my attention to the various loose box-coats, one of which she said she would order as a house-coat to wear indoors over any dress at any time. It was made of black cloth with velvet sleeves.

"How delighted I am," she said, "to see black satin again," remarking several dinner-dresses of that material; "and you see," said she, "that all the necks in front are filled with either ruffles or jabots of flowers. I must have the evening dress with the two ostrich plumes placed like flowers in the middle of the corsage in front—it is a new idea—; and the dark blue double-faced satin dress with a train over an underskirt of pleated blue tulle, and again with blue curled osprey as a corsage decoration; it will be my grand party dress, because it makes one think of footmen on the stairs." (This one is illustrated in the large sketch on page 36.)

MADAME FABRE-LUCE, CHEZ LE LONG: Madame Fabre-Luce, daughter of the Princesse de Faucigny-Lucinge and sister-in-law of the much-photographed Princesse Jean-Louis de Faucigny-Lucinge, is herself a person of great individuality and chic. She can put on a hat at a silly angle, carry a muff with a short-sleeved woollen dress on a cold winter's day, or wear the last invention in modern jewellery, without looking in the least ridiculous. Incidentally, like the Marquise de Polignac, she was about to start for America, and I assisted at the choosing of her travelling-trousseau.

"You see," she said, "I am choosing everything for the evening in black, dark brown, and grey, and everything for the day in dark brown and black, for these, I find, are the smart colours."

She was standing, at that moment, in the evening dress in which you see her sketched on page 36 (it has a square line of décolletage in the back), made in the palest pearl-grey, of which one sees a lot in Paris (I think it is perhaps the newest colour for the evening).

"But why," I asked her, "have you had that dress made scarcely touching the ground, when the model has a graceful short train?"

"You see," she said, "I am a dancing girl. I go out dancing every night. And while I think it is very elegant to wear a dress with a train to dinner, I simply can't dance in it afterwards. And I like dancing better than anything else." (Continued on page 101)

AS THEY WEAR IT—SEEN BY “HIM”

(CONTINUED FROM PAGE 100)

Madame Fabre-Luce always affects the tailored suit, no matter at what hour of the day. The black one she has chosen out of Lelong's latest collection has a raglan shoulder, the seams of which are trimmed with bands of breitschwantz. It is a somewhat elaborate suit, but still it has that “tailored touch” she loves so well. Her evening coat is short, made of black velvet with an ermine collar. “Black velvet and ermine,” she says, “go with everything in the evening.”

MADAME ARTURO RAMOS, CHEZ SCHIAPARELLI: Madame Ramos, born Millicent Rogers of New York, is one of the smartest women in the world. And this quality destined her for Schiaparelli, just as Schiaparelli was destined for her. She carries off Schiaparelli's wildest ventures in invention with an air that makes them distinguished at once, and, like a guide in a museum of modern pictures, she explains the theme of each creation that one would otherwise miss if one does not understand the moderns (she charmingly explained it to me, too, and then we laughed, for I had already explained it to myself). She said, “You see, one's eye must become accustomed to it, but once accustomed to it, nothing else intrigues me so much.”

We were delighted with the Chinese lacquer-red quilted cape, Schiaparelli's hand-bags and leather belts, some of the Tyrolian knitted hats, and the woolly plush-like jacket of green and black that's her “absolute favourite.” She liked almost every dress, for she could point out its particular quality as the critic of art can tell you why the painter put on that smear of a cloud with his thumb. “Invention, pure invention, it is.” And, among other things, she selected the very new hat in which you see her in the photograph on page 37.

“I ‘fell for’ that *grège* suit with the yellow wool jacket photographed in the September 1 issue of *Vogue*—and I feel I will ‘fall for’ that very simple black velvet evening dress—and also the taffeta evening dress with the great bow that practically covers the back of the dress, the ends reaching from the neck to the hem.” She will have it in the Chinese lacquer-red of the cape, and she says that she will wear it only twice as you see it now—and then the bow will disappear and what is left of the dress will be worn with a short gold lamé jacket. “But at the start of its life, it will be my best dress for two big parties.”

THE COMTESSE GEORGES DE CASTELLANE, CHEZ VIONNET: The Comtesse Georges de Castellane is one of the most elegant young women in Paris. Dark, small, and very pretty, she has the knack of coming into a room with grace and gaiety, as though she were floating in. Because of this grace, Vionnet was the perfect house for her.

Eye to eye, we saw this beautiful collection (to my mind more beautiful even than it usually is), and we instantly agreed upon her selection of a beautiful black velvet evening dress with ermine collar and sleeves.

“It is my Christmas dress,” she said, “my best evening dress for December and January.”

Her second choice for an evening dress was a pale pink muslin with flounced and ruffled sleeves trimmed with black ostrich feathers that make one think of lace—a light, floating sort of dress, in contrast to the one of black velvet and ermine. As with these two dresses, there was not one moment's hesitation over a dark blue tailored day dress which she called “*tout le temps*”; nor over a tea-gown in black with a cerise taffeta collar and an enormous silly bow of cerise taffeta on one hip.

As with most well-dressed women in Paris, who have the advantage of being *sur place*, Madame de Castellane does not order many dresses at once, and these four are all she will commit herself to at one sitting; though I noticed that she marked with crosses in the margin of her card a marvellous brown tailored suit for morning wear and travelling; a perfect Vionnet *crêpe de Chine* dress in an unusual shade of green; a tea-gown in orange *crêpe*, perfect for dinner over a week-end or at a shooting-party; and the dress of blue lamé already shown in the October 1 issue of *Vogue*.

THE MARQUISE DE PARIS, CHEZ AUGUSTABERNARD: The Marquise de Paris is a perfect exponent of fashion. So well does the new mode suit her that it is impossible to remember her in the fashions of last season, for she has completely discarded them, mentally and physically. On sight, she chose Augustabernard's mauve satin evening dress with the deep, low V at the back outlined with velvet, as well as the modified interest at the shoulder—an echo from last year only slightly repeated in the versions of to-day. Incidentally, she has ordered this dress in white, instead of mauve, because with her dark hair, brilliant colouring, and huge black eyes, she knows that there is nothing more becoming to her than white.

Madame de Paris chose Augustabernard's simple green *crêpe* dress with a red leather belt and a tiny pleating let into the front like a man's shirt, but ordered it in red, with belts in several different colours, to wear under a fur coat. And, of course, she has the evening dress of pearl-grey *crêpe* with a pleated, flounced skirt, because that grey is this year's colour. She also has this same dress in dark blue, and she has one of the new sports dresses of bottle-green woollen.

This is as far as the Marquise de Paris would choose, on her way through Paris from Austria to Biarritz. She, too, chooses only a few dresses at a time and does not plunge headlong into the first collection, keeping in mind the mid-season collections from which the newer plums for winter may be drawn. The dress created for the Marquise de Paris by Augustabernard, shown in the September 1 issue of *Vogue*, is the inspiration for the dark brown evening dress in this collection, which is trimmed on the shoulders and around the bottom of the skirt with red *coq* feathers. When the Marquise de Paris saw it, she sighed and said, “You see, for me that dress would be only repeating myself,” and so it would be, for a woman as much in the advanced guard as she is.

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BALLET

(CONTINUED FROM PAGE 31)

dancers are to be found in the Monte Carlo Company. The old ballerinas, Preobrajenska, Egorova, and Kshessinskaya, who had once two Grand Dukes for lovers, each have their schools in Paris. Out of these, the new stars emerge.

KOCHNO AND BÉRARD

Boris Kochno was last year the artistic director of the Monte Carlo Ballet; with him went Georges Balanchine, called Balanchine, the first husband of Broadway's Tamara Geva—still a young man and one of the three greatest living choreographers. His was the unforgettable "Chat," which five years ahead of time announced the age of glass and chromium, black oilcloth and cellophane. Kochno combined a canvas of Derain with the music of Georges Auric in a ballet where Balanchine, using the Lady Lou motif of 1900, displayed a competition between two tailors for the trade of a provincial town. "Les Sylphides" was revived with a background of the famous Corot landscape, a tree-trunk swooning over a dusky pond; and best of all, a new painter of distinction, Christian (Bébé) Bérard, discovered all that was ritual in a coming-out party. In a rented ballroom with white marbleized walls and crimson loges, a "Cotillion" is held—girls in acid pistache, purples, gilt, and black; a heart-break ball, full of migraine, nervous ennui, the desperate gaiety of insecure adolescence. The music was Chabrier; the spirit romantic; a new romanticism—exasperated, urbane, intense.

LES BALLETS 1933

Kochno and Balanchine, the youth movement among the heirs, in June of 1933, split with Monte Carlo. Monte Carlo had become too comfortable, too safe. The backers de Basil and Blum wanted old favourites like Raoul Dufy and Tchaikovsky; they wished to revive also the old Diaghilev repertoire. Never so, Diaghilev. So they branched off again, combining with Edward James, the son of Mrs. Willie James, a great Edwardian hostess, founding "Les Ballets 1933." "Le petit James" presented Tilly Losch with a secretary-bird from the aviary in Central Park, surprising her so that she married him.

Although Derain, Milhaud, Sauguet, Mozart, and Kurt Weill wrote the music for "Les Ballets 1933," Franz Schubert scored their greatest victory. "Errante," his Wandern fantasy, transcribed from the piano, mounted by Tchelitchev, one of the coming Parisian draughtsmen—on a great white stage, with terrible entrances of blurred red dreams. Losch dying in a twelve-foot sea-green train, the bright, steady moon eclipsed, drenching her in a vast cloud of chiffon, swooning from fifty feet, made Paris talk of Loïe Fuller's skirt-dancers and bad taste, but it made talk. And in Emilio Terry's moderno-baroc cavern of tailored rocks, concrete draperies and an insane fireplace, "Les Valses de Beethoven" were performed by Phoebus in golden swallow-tails and Daphne in a white ball dress.

It was an unforgettable season. The

fat Beaux Arts putti and lions on the Pont Alexandre III. were just regilded. Lalique inserted four glass fountains in the Rond-point. Every one promised the brightest *grand semaine* since the War. "Le petit James," intending to make a creditable entrance into Paris as an English impresario with a central-European wife as his star, took advantage of the craze for Germany in Paris' high-bohemia. The town is full of refugees. Kurt Weill, of *Die Dreigroschen Oper* and *Die Stadt Mahogany*, indulged his communism by staying with the younger de Noailles and his opera-ballet of the "Seven Capital Sins," caused hisses from—a., The Royalists (Weill is a Jew); b., Patriotic Frenchmen; c., Those who hated the music. The hisses were countered by loud applause ("Messieurs, let the program continue"), which Losch took as her personal vindication. James hired the Théâtre des Champs-Élysées, a symphony orchestra, all the fashionable painters, and Tamara Toumanova, the greatest dancer since Karsavina. He spent a million francs in tears, hysteria, broken promises, and bought-off disappointed composers, and achieved at least a *succès de scandale*.

THÉÂTRE DES CHAMPS-ÉLYSÉES

On the first night, every one was there to be disappointed. Strawinski, tiny and truculent, sulked in one corner. His ballet-oratorio, "Persephone," with a Gide book, for Ida Rubinstein isn't produced till the autumn. Lovely Lady Abdy; Virgil Thomson (whose Gertrude Stein opera is to be put on in January at Hartford); René Crevel and Lifar, sandwiching in a half-hour from the opera where he convinced no one that in the "Spectre of the Rose," in spite of the old Bakst set, he was Nijinsky's ghost; Markevitch; Madame Chanel, and the rest of the world which knows itself much better than any one else knows it, were all there. Cocteau was not visible, but the crammed foyers, the crowded stairs had a real vibrance. Afterwards, everybody went to Fouquet's as in the old days, drank to Diaghilev's immortal memory, and agreed that he would never have allowed such dancing, such music, such *décor*; in fact, paying Eddie James the same compliments they once used for Diaghilev.

A week later, with less *éclat*, the Monte Carlo Ballet opened. In the first place, although the Châtelet is a big house, it is more suitable for *Au Tour du Monde en 80 Jours* than Ballet. In the second place, Madame La Princesse de Polignac (née Winaretta Singer) issued some five hundred invitations to a *souper-concert* for the new music of Igor Markevitch on the same night. Little Igor, sleek as an otter, as differentiated from Big Igor Feodorovitch Strawinski, was Diaghilev's last discovery, officially backed as the *génie de nos jours*.

Little Igor's concert was calculated by the Polignac to spoil Massine's Ballet. It only spoiled the *répétition générale*. Paris took the Monte Carlo to heart. Massine, strong, incredibly youthful for his years, a really mature, great male dancer, stopped more than one performance of "Le Beau Danube Bleu," in his Hussar's (Continued on page 103)

BALLET

(CONTINUED FROM PAGE 102)

Waltz; grey uniform strapped with silk frogs, in trousers that only Jeanne Lanvin could have cut. Etienne de Beaumont supplied the amateur interest for Massine's Monte Carlists. He backed young David Lichine, whose leaps are more phenomenal than anything else about him but his prima-donna airs, and designed the touching scenery for "Scuola di Ballo," a Goldoni-danced comedy ten minutes too long, but better than almost anything else one sees. And there was "Présages," a danced symphony to Tchaikovsky's Fifth, which split Paris and London in two, mainly on account of Masson's sickening scenery.

Paris uses ballet as expensive and clumsy weapons in its perennial conversational war of social wilfulness. It's surprising that so much good work is done when the money is put up by such eminently unserious people. London, on the other hand, really loves dancing. Only in Russia is found a more passionate audience. The ancient Alhambra was crowded for two solid months of sweaty nights and damp matinées. The English balletomanes care more about an entrance, a gesture, a turn, a question of poise, than about the French chi-chi of who keeps whom. A ballet requires an enthusiastic and an intelligently critical audience. In London, they had it. As an impresario, Edward James gave every evidence of captious youth. He tried to star inade-

quate English dancers (Buy British) as a publicity coup, offending both the good sense of his audience and the feelings of his fine Russian artists. He hired Lifar to appear in Nijinsky's old rôles and in his own "Prométhée"—shot-in-the-arm tactics that did not take. Even bus-loads of tenants sent up from his county estates failed to fill his theatre, and finally it came down to his slapping Lifar in the Savoy Grill for calling him an amateur, with the attendant lawsuits.

Nevertheless, there is, in spite of all the surrounding currents of jealousy and frictions of competition, a great activity in the world of dancing. In spite of Duncan, Dalcroze, and Wigman, the form of classical ballet, applied to a dance drama or essentialized abstract dance, survives, in a kind of human radiance now unshared by either painting, poetry, or music. It is the greatest of the impure mediums. It assails us on all sides with paint, with music, with the poetry of physical action and the personal divinity of exciting people as active artists. The new dancers of the Monte Carlo Company are capable of prodigies. New York can stand some good dancing. Only the indigenous charm of Shan Kar and Escudero has helped us to remember in the last ten years what great dancing actually can be; and to welcome with open arms that most delicious of all entertainments, the Classical Ballet.

SPOT-LIGHT

(CONTINUED FROM PAGE 57)

"The School for Husbands," the latest Guild play (out of Molière). Perkins has grown to be essential to the American stage. This black-haired, black-eyed, wiry, nervous man gives great incisiveness and intelligence to every part he plays, from the harassed editor in "The Front Page," to the volatile author in "Goodbye Again." He works extremely hard with every line, every gesture. Withal, he is not a typical actor, interested only in his own carcass. He paints excellently, plays the violin, and can talk about anything with wit. Moody as the devil, too—which makes him human.

As for Charles Laughton, whom some call the British Jannings, he is "Henry VIII." His fat, sly face, his squared-off bulk and firmly planted legs are the physical attributes. To them he adds a roaring—and often penetrating—kingliness. Laughton is amazing and wonderful in his capacity to be pathetic and repulsive at the same time. When, in the film, he tears apart an entire chicken with his pudgy hands, he tears your heart out—whimsically—with his sorrow as the man who has no talent for marriage, and who is—ultimately—always alone.

Something has happened to Eugene O'Neill. Happiness, probably. We are not judging only from the rare smile on the snap-shot of him here; we are convinced by his latest play at the Guild, "Ah, Wilderness!"—as sweet and mild and tenderly humorous a piece as you could imagine. It might have been written twenty years ago. There is not a new thought or a new twist in it. It is a homely, human comedy of family life, played with a really moving simplicity by George M. Cohan and

an excellent cast. But where is the storm and the fury of O'Neill? Where is the dark discontent, the brooding emotion? No—our leading dramatist is comfortable now. An established home—a charming wife—carpet slippers—have they ended his search?

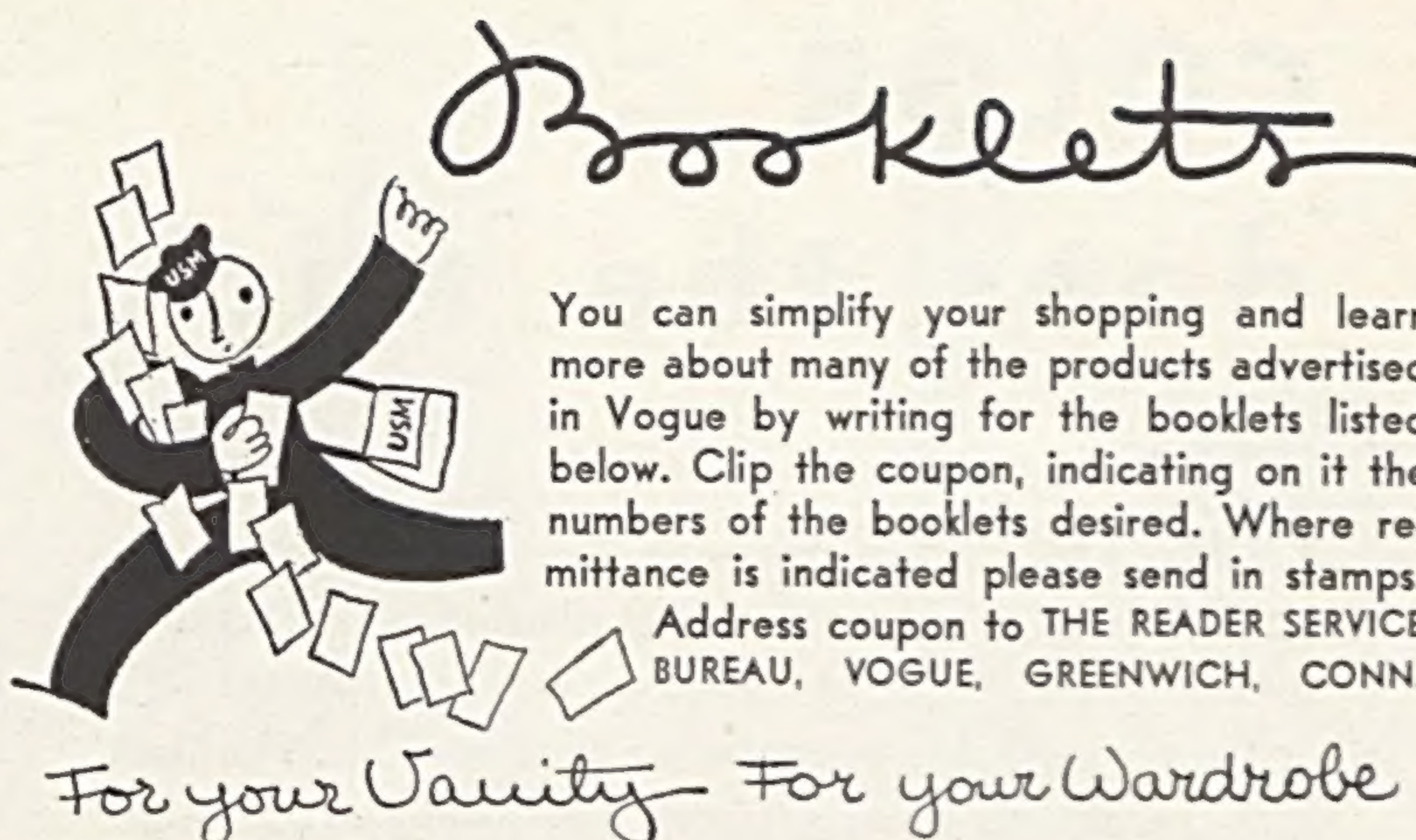
Dudley Murphy, whom you see on the first page squinting through a camera and who directed "Emperor Jones," with a strange lack of courage, is nevertheless a young man of ideas. His was perhaps the first "Ballet Mécanique" in this country; he has given Hollywood films a number of new tricks in photographic treatment; and his next ambition is to make a movie of "Joan of Arc" with Katharine Hepburn. A marvellous idea. Perhaps he will "let go" more in it than he has in "Emperor Jones."

The sensitive, apple-munching Adam on page 57 is Leslie Howard, snapped in a sunny interim between his London performances of "This Side Idolatry." Before long, he will return to these shores to act in "British Agent," a Warner film.

To conclude this male theme, we must put in a belated word for "Men in White," which the Group Theatre opened the end of September. It was a grand, serious play about doctors—acted with great intensity and delicacy by these talented youngsters. For the first time in too long we had a feeling that the theatre was alive.

Alexander Kirkland did a fine job, incidentally, as the tortured young medico. And watch out for a young actress called Phoebe Brand. She played the part of a nurse. No, lived it—with an alarming and touching reality.

MARYA MANNES



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SHOP-HOUND

(CONTINUED FROM PAGE 73)

colours are blue, green, or brown, and it's for the 8- to 12-year-old girl. The two military garments in the foreground have trim stitched collars and are in sizes 4 to 6, and in red or green. All the best-dressed children are wearing this type of coat—furless, with bone buttons. The correct length is to the knee. These tweeds take a lot of punishment and make hand-me-downs that small sisters won't resent.

- Going back to economies, there is that problem of where to buy a spruce winter coat for about \$50. Into Lord and Taylor went Shop-Hound on the run, and there found three particularly engaging numbers. One, a furless coat, a Vionnet copy, of Forstmann suède, could be had in Jenny-brown (that's brown in a bright, cheery tone), black, and mouseskin. The latter would probably be the Hound's choice, as it's a great aid to a wardrobe to have an outer garment with which either black or brown accessories can be used. This coat buttoned up snugly a little to the right of the chin with six self-covered buttons. The sleeves were slightly full at the shoulders, and a suède belt girdled the waist. A second coat was of brown woollen, quite a light brown with a definite stripe in the material. The collar was natural beaver and cut to give the closed-in-throat effect. And the third coat (which cost about \$75) was also made of a Forstmann woollen in green. The teppe scarf (fitch-gills is the everyday name of the fur) tied in a four-in-hand under the chin (what with chins getting featured the way they are, these days, we'd better keep them single).

- The Budget Shop at Lord and Taylor was another stop on this shopping tour. Elizabeth Hawes has made some specially priced apparel for this department. Individuality within the budget is the big idea. The clothes are good-looking and have "fit." Miss Hawes selects the colours and materials herself and does all the designing. One dress is made of gold coloured jersey, with just a bit of black silk showing in the facing of the neck-line and with black cords hooked into gold clips to form an ingenious trimming at the waist-line. It sounds complicated, but the effect is nice and simple, and the price is under \$23. Another Hawes dress is made of mulberry coloured crêpe with a strip of American beauty ribbon threaded through the neck-line, and with a nice cut at the waist-line. This costs under \$25.

- And now, something about shoes. I. Miller has a very special new shoe—a version of the "Wales," of spongy leather, with a tongue, and built up to quite a height. A suède step-in, a strapless pump with an Oxford influence, has a solid leather heel and a slight pinking across the vamp. (Pink-ing, my pigeons, is a strip of leather across the vamp, with a saw-tooth edge.) This shoe is adept at lessening

the size of the foot. And speaking of little feet—substantial sizes such as eights and tens practically support the shoe business. Ladies, it appears, come right out now with the truth about their shoe sizes.

- Evening dresses that don't cost too pretty a penny can be found at Altman's Specialty Shop. Shop-Hound nosed in there the other day and saw several that were priced under \$50. One of black velvet smacked of Lanvin. Its silver lamé sleeves turned back into huge shoulder cuffs that looked like elephant ears. The neck was high in front, and the back had a wicked note. Two demure buttons fastened it modestly at the top, but left the shoulder-blades exposed way down indefinitely. A dress of paprika-red rough crêpe, a good dinner and theatre dress, hugged the neck high in the front and went voluminous in the sleeves, which were elbow length and fur bound. The detail across the tummy was flattering—you know, the high-waisted note. Two other velvet costumes, one in black and one in white, had a smart, practical arrangement, a triangular cape edged in fur. With the capes, the dresses were informal, sort of cocktail-hour garments. *Sans* cape, they were very décolleté.

- "Fur coats for a song." We shake our heads. Frightening idea—visions of moth-eaten pelts. But no, "Laskin-lamb" at Russek's is smart and inexpensive. Laskinlamb is the real baa-baa lamb, treated so that it is soft and light. It makes admirable undergraduate and football coats—pert and practical, but on the swagger idea, and lined with gay woollens.

- One of my ambitions has always been to have the edges of my dress and slip in perfect accord. Both of them coming out just even. Martha-Rose on Madison Avenue achieves this—making slips that never protrude or retreat. They are made on the bias and yet don't wrap around with that cylindrical sensation. The tops are made to do the current amount of uplifting, and the laces aren't scratchy. (All Martha-Rose lace is net lined.) The satins and crêpes are long-lived and on the reasonable side, and that goes for trousseau prices, too.

- Lingerie News Extra from Shop-Hound to her Public: Porto Rican undergear at Bonwit Teller. Reasonably priced and tasteful. Hand-made slips, nightgowns, and pants with a conservative amount of hemstitching and lace. The garments are well shaped. The slips and nighties are slightly Empire-ish. The pants are brief and not cumbersome. The material bears up well under constant soap and water. Another bit of worthy news is a pair of sleeping pyjamas, of satin and soft as a kitten's ear. Much dash, long sleeves with tight cuffs, and rakish collar. Price? Something like \$12.





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